APRIL 1

VOGUE

KEY DRESSES FOR CITY-SPRING

BRIDES' HANDBOOK



INCORPORATING VANITY FAIR

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They switch about . . . they're Perma-Pressed. Two smart blouses to wear with one smart skirt! Serbin's slick tailoring makes them trim . . . Avondale's Perma-Pressed Chambray keeps them fresh. Wrinkles hang-out overnight (even after they've been in a suitcase), they stay clean longer, they're shrinkage-controlled*, and they never need starching.

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Skirt . . . tailored for a slim look, but full enough for golf course strides. Blue, brown or green. Sizes 10 to 20. About **$6.**

Blouses . . . (left) with smart play on skirt-matching multi-stripes . . . (right) in contrasting shade. Sizes 10 to 20. About **$5.**

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or write Serbin, Inc.,
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RICHARD AVEDON

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The Little Fur, a Royal Pastel Mink cutaway cardigan of our own design.
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Both beauties currently blooming
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this suit is for girls 5' 1" to 5' 8"... for special MODEL-SIZE suits for girls 5' 8" to 6' 2" write Lilli Ann, San Francisco

Vogue
April 1st, 1952

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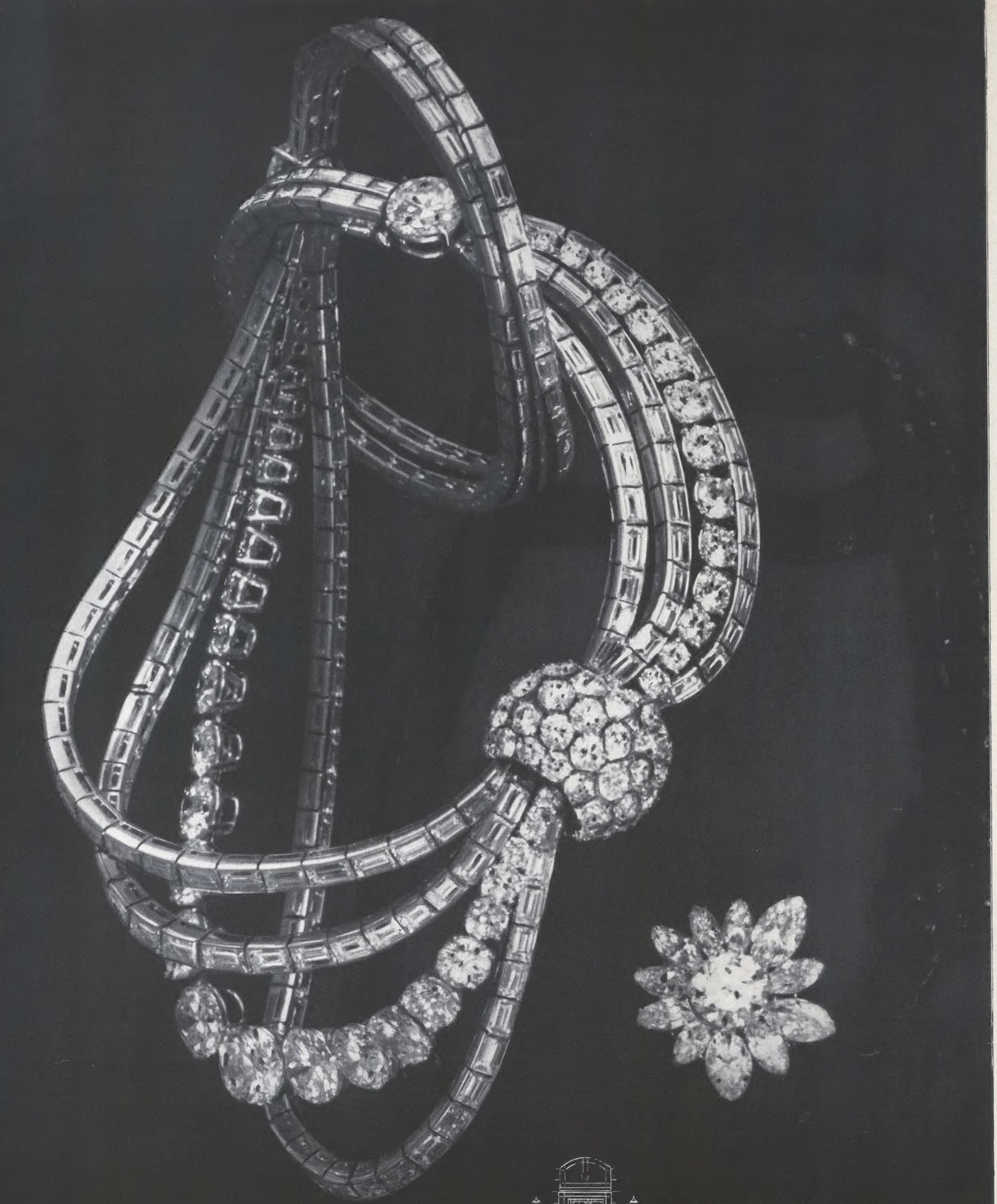
George Platt Lynes



Illustrative

of the drama in late-day fashion.
White silk-and-nylon organdie vividly scrolled
in marine blue . . . dazzling white for the
big shoulder-spanning collar, belt, skirt front.
Bendel Original from our custom-order collection.

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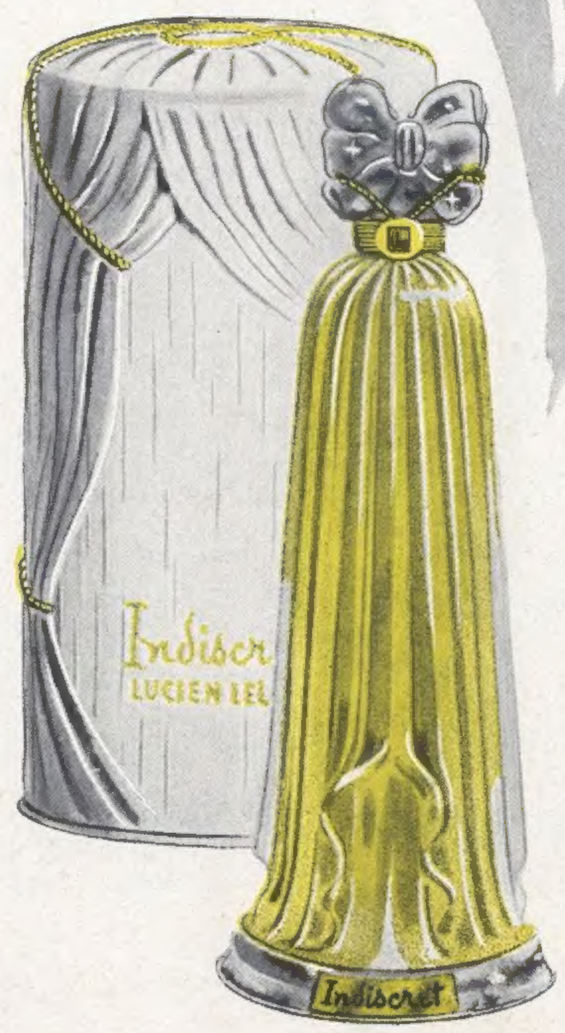
cocktail delectable,
crisp cotton pique with bunches of grapes and vine appliqued
in Venice lace. White, pink 10 to 18 sizes 150.00
by Karen Stark of Harvey Berin
New York Chicago Cleveland Boston White Plains



The air is suddenly like silk,
the heart as soft as satin,
the organ grinder in the street
throws English into Latin.
Pennies hit the puddles
with a silly little splash
and what you see of heaven
is no wider than a sash.
And no one's set to music
or coined the perfect word
that captures city Springtime,
but angel have you heard . . .
there's a lovely perfume
quickening as a kiss—
there's laughter in its fragrance
its name is always

this . . .

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perfumes

Black–
White–
And Right

in the mood of a glorious summer.

Will Steinman's fabulous
lace-enhanced nylon nets
designed by Ted Shore.





Above: **BEAUTY-CURVED** bodice atop a floor-length cloud of many-layered net. Lace artfully handled to glorify a pretty bosom, point up a petite rayon velvet sashed waist, accent the yards wide skirt. 10 to 16. **59.95**

Left: **CAN-CAN** skirted dancer. Ballerina length, tier after tier of lace edged ruffles. Skin-tight bodice bordered by back-bowed rayon velvet ribbon that boasts hem-length streamers. 10 to 16. **89.95**

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In pink, rose and green as shown. Sizes 10 to 16. $125.
Available at Saks Fifth Avenue, all stores; Nan Duskin, Philadelphia;
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*Reg. U. S. Pat. Off.

Celanese CORPORATION OF AMERICA, New York 16



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**Illustrated left to right: Aladdin's Lamp, Cherie, 1.95; Gay, 2.95
Selected from the dazzling
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Brightest Note in a New Season ...

FASHION SEQUENCE

by Dorothy Gray



"FASHION SEQUENCE INSPIRED BY THREE CALIFORNIA COLORS: WYNER'S PATIO ROSE; HELLER'S NUGGET; ROCKANUM'S FLAMBOYANT. DRESS BY MOLLIE PARNIS IN FLAMBOYANT WOOL; JEWELRY BY TRIFARI."

another

Dorothy Gray Original

Here's *the* make-up for the most exciting Fashion Season in many a year! Fashion Sequence is *color-mated* to the clothes, the accessories, that are news for now and for summer. It makes everything you wear look right together—which, after all, *is* chic—and has a marvelous way of making all the new costume shades *your best* shades!



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Its very fabric, Stoffel's imported
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made-of-moonbeams enchantment.
Black, navy, or yellow stripes on white.
Diminutive sizes 10 to 16 for you
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HUDSON'S WOODWARD SHOPS





left—**NETTIE ROSENSTEIN**'s silhouette news in natural blond pure silk pongee. Fanfare stitched pleats with high rising midriff sashed by the new cummerbund. Sizes 10-14 165.00

right—**MOLLIE PARNIS** formalizes denim in her dramatic new princess coat-dress with strategic accents of dark, lustre-cotton—added importance, the beautifully gored skirt lined and stiffened with taffeta. Sizes 10-16 . Grey or brown 69.95


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FULLY FASHIONED FOR PERFECT FIT...
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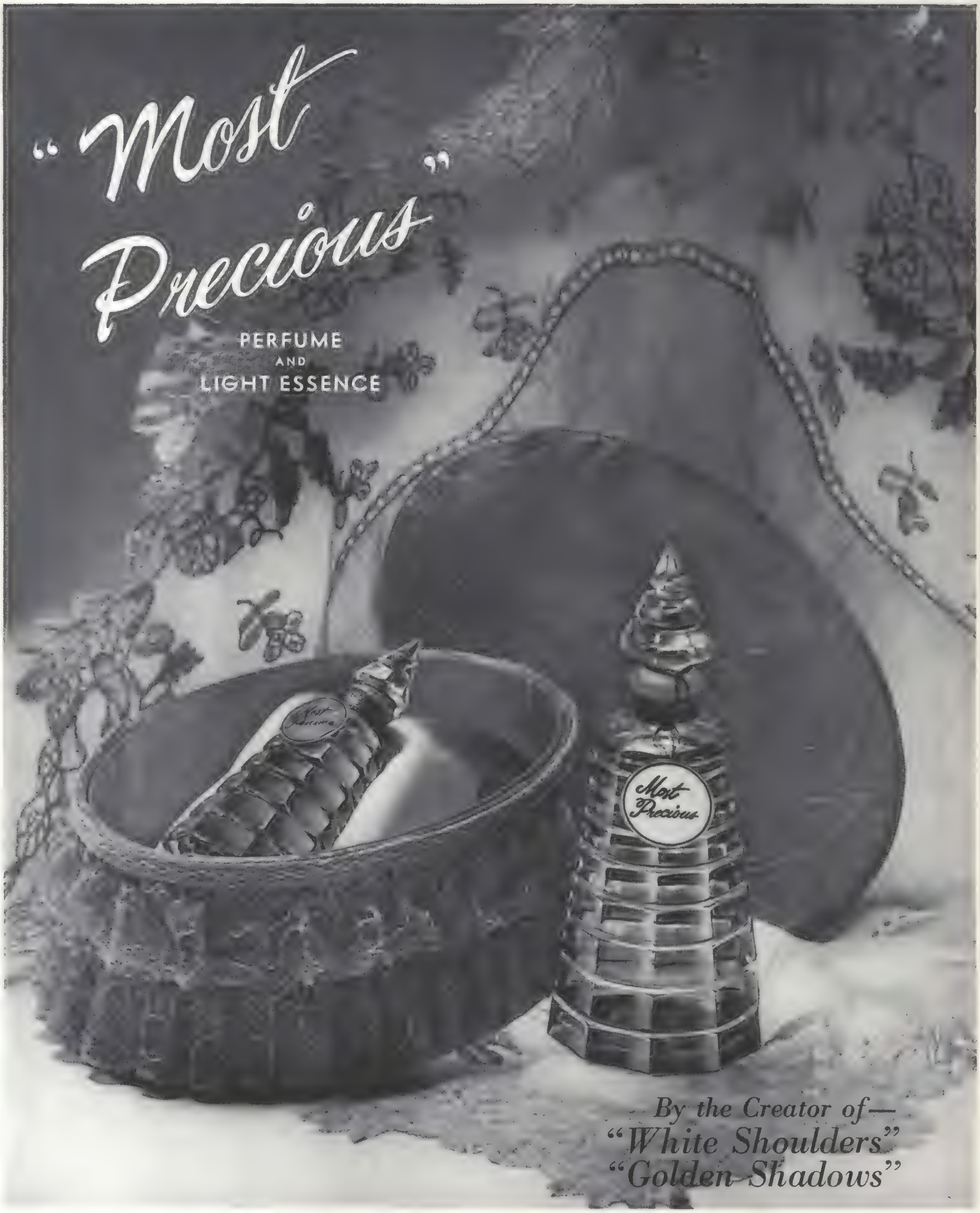


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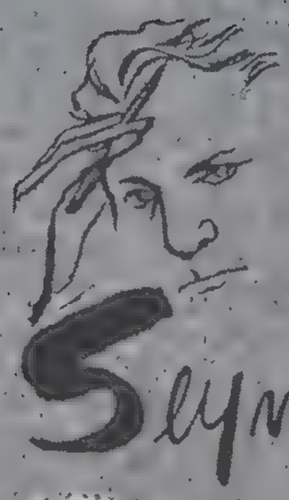
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Berkshire 60s in

"Echo Beige"

sheer sheer

Berkshire

stockings

For this season's fashion of echoing a color in your costume with the color on your legs . . . pick up the palest tone with "Echo Beige" in fabulous Berkshire 60s. Sheerest glamour with fresh spring greens, with apricots, pinks and beiges, too. Something wonderful . . . what these Berkshire 60s do for legs, and the way they wear and wear!

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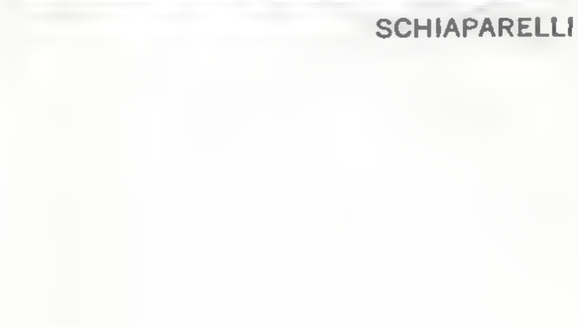

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ACETATE IN THE PARIS COLLECTIONS

All of the famous designers shown on these pages, as well as many others such as Balenciaga, Griffe, Patou, Rochas, Anny Blatt, Lafaurie, Carven, Kogan, Lecomte, Manguin, De Rauch and Svend, featured acetate fabrics in their recent collections.

This makes another triumph for French-made acetate fabrics, that range in character from handsome suitings to delicate summer sheers as well as fabulous laces. Such unanimous Paris endorsement of acetate explains anew the meaning of the words "Acetate, the beauty fiber".



CASTILLO DE LANVIN



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Celanese CORPORATION OF AMERICA, New York 16



CHRISTIAN DIOR

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permanent pleating. About 38 each. 32 to 38. The plunge,
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Jacqueline

designed by WOHL



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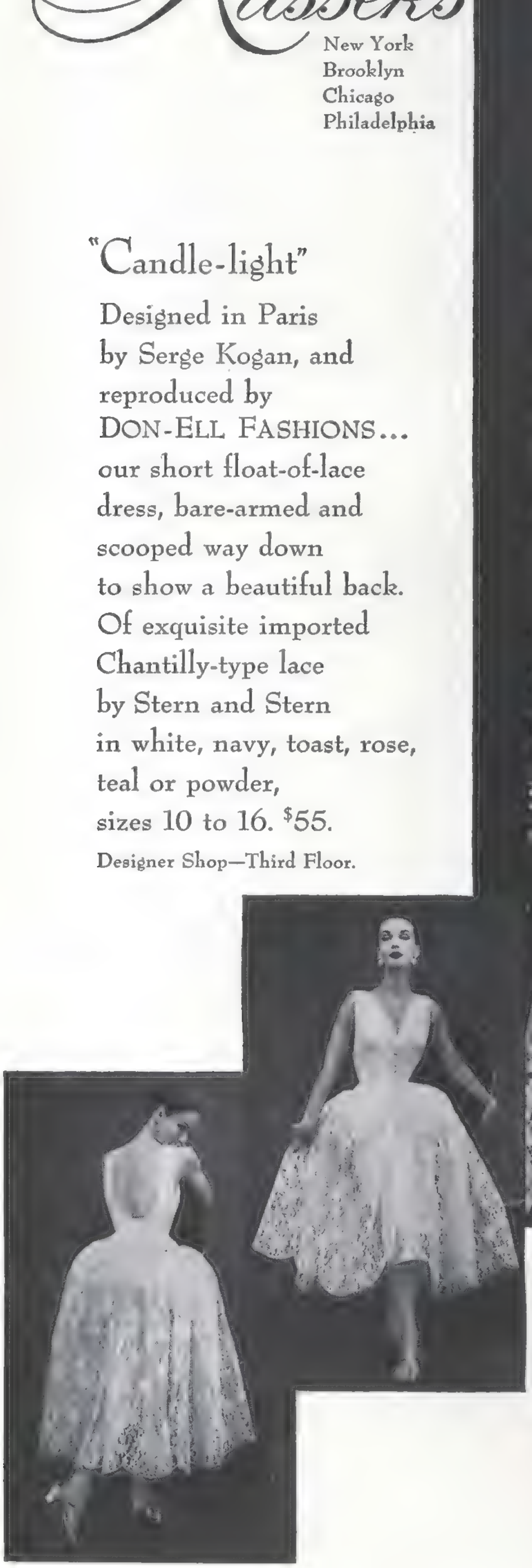
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our short float-of-lace
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larger legs
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and classic for largest legs. Sizes 9½ to 11½

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HERBERT SONDHEIM

NEW YORK



SHERBROOKE

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white . . . fresh and gay
earning your applause for the way it looks and feels this Spring. Punctuated with navy dots in crisp woven cotton pique, Zelan treated for every kind of weather. Adjustable cuffs. Sizes 8 to 18. $30.00.

Hat . . . a John Frederics' Charmer

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Martini Designed

by **SYLVAN RICH**

Posed in an old Spanish doorway—a dress of charm and flattery, worn with or without its Andalusian shoulder wrap cape—part of the collection inspired by the Provinces of Spain. MAXWELL TEXTILES silk taffeta in Navarre Violet or Pink, navy or black. 10-18. $110.00.

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EATON'S BUTTERCUP SHEER: feminine as a flounce, beguiling as sprigged dimity; White Paper with edges tinted in opal-pale Yellow, Pink, Green, the envelopes lined to match. $1.50.

EATON'S NEEDLEWORK: the dressmaker touch — "featherstitched" edges on linen-like paper and envelopes. Subtle Blue, Pink, Green, White Paper. $1.

We do not sell direct

EATON

Chintz

Buttercup Sheer

EATON'S FINE LETTER PAPERS • PITTSFIELD, MASSACHUSETTS



Palm Thatch...

an expression of the

Pacifica* theme, in a hand-printed drapery and upholstery fabric . . . from the new collection of prints and woven goods by

Cheney Brothers

Available through your decorator.

CHENEY BROTHERS • Textile Manufacturers since 1838
509 MADISON AVENUE, N. Y. • BOSTON • PHILADELPHIA
CHICAGO • LOS ANGELES • SAN FRANCISCO

*© Pacifica Interior Designs.







Humming Bird 60

Now Proportioned*

in a *new* way...

in *every* way...

to give you prettier legs

Smooth, trim around the ankles; resilient at the bend of the knee; perfect fitting at the calf, where hemlines focus attention. The new HUMMING BIRD nylons are proportioned not only in length but in every place that determines lovelier fit—and the longer life insured by better fit. Complete proportioning—and at no extra cost!

HUMMING BIRD 51
is still only 1.35

HUMMING BIRD 60
is still only 1.50

All Humming Bird Styles
are Davenfit Proportioned

* Proportioned by the exclusive Davenfit process developed by Davenport Hosiery Mills, Chattanooga 1, Tennessee

GEORGIA BULLOCK

The
cartwheel silhouette
in woven-dot pique,
shaped to a tiny waist
with velveteen
cummerbund.
Under 40.00

Hat—John Frederics

Neiman-Marcus . . . Dallas
Gunther-Jaeckel . . . New York
Halle Brothers . . . Cleveland
Or write Georgia Bullock, Inc., Los Angeles 38, California

Rogers

floats Spring over their

breathtaking new slip of nylon tricot—

the skirt a buoyant froth of nylon net.

White or black with piping of cyclamen pink.

All white, all black, all cyclamen pink.

32 to 38. 21.95.

At THE TAILORED WOMAN, New York •

SAKOWITZ BROS., Houston •

Rogers Lingerie, Executive Offices, Chattanooga, Tenn.

MONOGRAM

PERSONALIZED HOSIERY

by *Lady Hampshire*

For that personal accent to your ensemble
join fashion-wise women everywhere
who choose their own initial on
Lady Hampshire's sheer 51 gauge
15 denier dark seam nylons.
Monogram is permanent and
will last the life of the stocking
Proportioned lengths, Sizes
9½ to 11 ... $1.50 pr.



For Easter
and Mother's Day
gifts, make it
"personally hers"
with her own initial.

Please send Monogram Hosiery in most popular neutral shade @ $1.50 pr.

Quantity	Size	Length S M L	Initial A to Z

Name .....

Address .....

City .....State.....

Check ☐ C.O.D. ☐ Charge ☐ M.O. ☐

U.S. Des. Pat. No. 158955
and other Patents Pending

© Copyright 1952 Manchester Hosiery Mills

Please send above mail order to stores listed in (Vogue's Buying Guide page 172)
or mail to Manchester Hosiery Mills, 2210 Empire State Building, New York 1, N. Y.



You - the Bride breathtakingly lovely

THE FABRIC:

EVERGLAZE® Acetate Iridescent in motif Taffeta by MANGO

Brand-new, here presented for the first time. This glamorous Fabric gives you all the wonderful "Everglaze" qualities including lasting freshness, *more* wrinkle, spot and soil resistance, and enduringly lovely surface texture and design.

THE DRESSES:

MAURER ORIGINALS, Inc., 491 Seventh Ave., N.Y.C.

Bridal Gown, picturesquely beautiful, traditionally cut. Flattering wide pie crust neckline, asymmetrical bodice, stately draped side panniers, billowing skirt, long sleeves. Sizes 8 to 20, priced under $100, in white. Flower Girl Dress with young scoop neckline, puffed sleeves and side panniers, very full skirt. Sizes 3 to 6, priced under $25, in meringue white, iced champagne, glacé pink, frost blue, coral froth, crystal aqua, lemon frappé, polar green.

FOR THE FINE STORE NEAREST YOU WHERE YOU CAN BUY THESE FASHIONS SEE VOGUE'S BUYING GUIDE, PAGES 172 AND 173



Sculptured Modelling

The nipped-in waistline accented by the swirling full skirt . . . glamorous Gotham Gold Stripe lingerie of finest nylon tricot and luxurious imported nylon lace.

Ballet blue, white, sunset pink.
Sizes 32 to 38.
Each, $16.95.

Gotham Gold Stripe®

LINGERIE



Leather-perfect in KID

Graceful side draping is the
theme of this interesting trio
in beautiful Kid Leathers
whose soft suppleness and gentle
strength make such fashion compo-
sitions possible. They have Kid linings,
of course, to make them feel as
wonderful as they look, and
hold their lovely lines.

KID for shoes that are wonderful to wear

Only Foot Savers are
made over the famous
Shortback* Lasts which
prevent looseness and
gapping at the heel
without pinching at
the toe.

*REG. U. S. PAT. OFF.

At leading shoe and department stores everywhere. Foot Saver Shoes, the Julian & Kokenge Co., Columbus, Ohio,



Belittlin' you makes the most of your charms in Warner's Merry Widow

You don't have to hold your breath for fashion's fabulous wee waist . . . Warner's Merry Widow makes you the most bewitching charmer of *any* evening.

Nothing middlin' about your middle when the Merry Widow minimizes you two to three inches! And there's a deft French touch in the bra top that gives you a half-bra . . . a bodice line . . . a three-quarter bra—all with delicate folds of nylon marquisette. Let Warner's Merry Widow endow you with charms you never knew you had!

In enchantingly feminine embroidered marquisette. White, with strategic lacings, attached garters . . . $18.50. Black or white, without lacings, detachable garters . . . $12.50. Both in sizes 32, 34, 36, 38, B cup only. At the nicest stores.

Inspired by MGM's forthcoming film "The Merry Widow" starring Lana Turner.

WARNER'S*

BRAS • GIRDLES • CORSELETTES

*REG. U. S. PAT. OFF.

The Warner Bros. Co., New York 16, Chicago 6, San Francisco 8

Newest Nylon Tints of the Times

Temple Tones





Out of the mysterious East come shades of delicate flattery for your legs, for your Spring costumes. *Indo Chime*, pale hint of taupe for neutrals, greens and blues. *Lute Song*, soft, sunny beige for light, white or bright Oriental hues. *Sari Beige*, a pink-kissed tone for important beiges, red, peacock and black. In nylon favorites, at leading stores—
Chadbourn Hosiery Mills, Inc., Charlotte, N. C.

lovely, lovely

Larkwood 3 V's

EXCLUSIVE 3-V TOP keeps seams straight, fits and feels better, adds longer wear. Volu-Metrically precise proportioning for Small, Medium, Tall. Fashionable, low V-shaped Vamp-Toe.



SYNOPSIS OF A ROMANTIC HIT

Price: $17.95

Sizes: 10-20

Fabric: Tissue chambray, made of fine Egyptian yarn.

Colors: Anchor Navy, Valencia Orange, Canyon Copper, Jasper Green.

The Dress: Queen Make's Show-Stopper, a prima donna with cool-throated neckline and bouffant skirt.

Queen Make®
FASHIONS

At fine stores everywhere.

1350 Broadway, New York 18, N. Y.

B. ALTMAN & CO., New York • J. W. ROBINSON CO., Los Angeles • CARSON PIRIE SCOTT & CO., Chicago • KAUFMANN'S, Pittsburgh • BURDINE'S INC., Miami
FOLEY'S, Houston • CHANDLER & CO., Boston • THE STEWART DRY GOODS CO., Louisville • DANIELS & FISHER STORES CO., Denver • H. & S. POGUE, Cinn.

"Pima Jet" Reeves pima broadcloth—fabulous by day or night!

Blacker than black, rich, lustrous . . . Reeves-Erenmade makes this pima cotton fabric little short of sensational. Its luxurious Bradlustra Rigmel finish lasts for the life of the dress, keeps shrinkage less than 1%. Ike Clark of Dallas—famous for his original styling and workmanship—grasped the possibilities of this fine Reeves-Erenmade broadcloth and created a dramatic ensemble that can be accessorized for daytime simplicity or at night in the grand manner . . . also available in navy, grey or toast—all color-fast. Sizes 10-18, about $30 at the stores listed below—or for the names of other fine stores nearer you, write to Reeves Brothers, Inc., 54 Worth Street, New York 13, New York.



Atlanta, Ga., RICH'S INC. • Chicago, Ill., CARSON PIRIE SCOTT & CO. • Cleveland, O., THE HIGBEE CO. • Dallas, Tex., SANGER BROS. • Houston, Tex., FOLEY BROS. Los Angeles, Cal., BULLOCK'S • Minneapolis, Minn., THE DAYTON CO.

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 172.



Heavenly Bodies

the "Wing Ding"

Cole's soaring new silhouette—a one-piece shorts swimsuit—to embrace you in heavenly form. Wear the winged bra up or down (for adding or subtracting). Couturier detailed inside and out by Cole designer Margit Fellegi . . . in richly corded Lastex rimmed with nylon laton. *22.95 at fine stores.*

Cole
OF CALIFORNIA
ORIGINAL

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Wear-Right
covers your hand
with kisses XXXXX

newest glove idea
from Hermès
of Paris

Here's flattery you won't
be able to resist! It's "Frenchie"...
exclusively ours in luxurious
double-woven, suede-finished
washable cotton. Hand-sewn
throughout, in colors—
colors—colors!
Only $4.50

WEAR-RIGHT GLOVES, INC., 244 MADISON AVE., NEW YORK, N. Y. • CHICAGO; NORTH AMERICAN BLDG. • 643 S. OLIVE ST., LOS ANGELES, CALIF.

FLORSHEIM SHOES FOR WOMEN



The Whirlpool



The Hamlet

The Solitaire

The
Indispensable
Pump

The one shoe you can't do without—the only shoe to wear with everything you love to wear. Never so exciting as Florsheim styles it for Spring—from the superbly understated rounded throat version. through the pump with stitched staccato trim, to the shoe with a tiny leather line pointing up a string leather bow.

Pumps are always a fashion story—but this Spring Florsheim pumps are indispensable classics.

The Florsheim Shoe Company • Chicago 6, Illinois

VOGUE'S TRAVELOG

A Directory of Fine Hotels and Resorts

Identify yourself as a reader of Vogue when writing these hotels for information or registration

APRIL . . . start of the eternal season of wanderlust. The made-to-order month for driving throughout the country . . . meeting new people . . . seeing new places. . . . Gardens, always a Springtime highlight, burst forth with multi-colored flowers, lending pleasantly to your early Spring vacation in the month of April.

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CORONADO

HOTEL DEL CORONADO. Seashore Resort. Swim, golf, fish. Boating, tennis. Year 'round fun. Mexico ½ hour. Jai Alai, races. H. Ward, Managing Dir.

LOS ANGELES

CHAPMAN PARK HOTEL & Bungalow. On Wilshire Blvd. Pvt. pool, gardens, entertainment. Visit famous Zephyr Room. Nick C. Hall, Mgr.

SANTA BARBARA



SANTA BARBARA BILTMORE HOTEL

AND COTTAGES. West's most luxurious resort hotel, "where the mountains meet the sea". Private beach, acres of gardens. Guest privileges at adjoining Coral Casino Beach and Cabaña Club. Guest rooms, suites, garden cottages. Open all year. Advance reservations required. New York, JU 6-5500; Boston, LA 3-4497; Chicago, RA 6-0625; Washington, RE 2642.

Colorado

GRANBY



DROWSY WATER RANCH

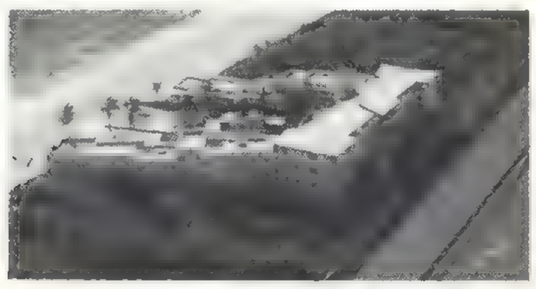
Vacation at Colorado's outstanding Dude Ranch in Heart of the Rockies. Have all the comforts of luxurious ranch life. Modern in every way. Finest horseback riding, swimming, fishing. pack trips, steak fires, badminton. Hitching Post cocktail bar, where we square dance & dance. Plenty of action, or just loaf. A wholesome life off the beaten track. Famous for good food. Write for brochure.

GRANBY

SHADOW MOUNTAIN RANCH. Outstanding Ranch, informally, but carefully operated for families. Modern guest cabins, 30 guests. May-Oct.

Florida

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LAGO MAR HOTEL—APARTMENTS

"It's cool and clear here in the summer!" Lago Mar, directly on the ocean, is sea-cooled year-round. With private beach and fresh water pool, this beautiful new apartment hotel offers superb accommodations in one, two and three bedroom apartments and oversize hotel rooms. Additional features include dining room, cocktail lounge, patio. Ask for folder H. Leo A. Molony, owner-mng. director, 1700 S. Ocean Lane.

Georgia

SAINT SIMONS ISLAND

KING & PRINCE HOTEL. Year 'round resort. E. P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

Maine

BETHEL

BETHEL INN. In Maine foothills of White Mts. Golf, shuffleboard, tennis. putting, bathing, boating. Open June-Oct. Amer. Plan. Peter Schutt, Mgr.

GREENVILLE JUNCTION

SQUAW MOUNTAIN INN. A beautiful estate on Moosehead Lake. Private golf course. All water sports. June to September. No Hay Fever.

ISLE AU HAUT

POINT LOOKOUT CLUB. With cottages; ideally situated on a beautiful island in Penobscot Bay. Address inquiry P.O. Box 1422, Boston 4, Mass.

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THE ATLANTIS AND COTTAGES. Social and Sports Center of Southern Maine Coast. Golf, sandy beach. American or European plan. R. V. Bryant.

KENNEBUNKPORT

THE COLONY. Directly on ocean, pvt. beach. Bar, lobster on every menu. Near 2 golf courses, tennis, riding, fishing and churches. Write Box 566D.

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THE MOUNT KINEO. Maine's most modern resort hotel. On Moosehead Lake. Golf course, tennis, beach, saddle horses. George H. Bliss, Mgr.

YORK HARBOR

THE MARSHALL HOUSE—The Emerson. Outstanding hotels of New England Coast. Bathing, tennis, golf, dancing, entertainment and superb food.

Massachusetts

ANNISQUAM (GLOUCESTER)

ANNISQUAM INN. Small, gracious. Glorious view, private sandy beach, boat trips, fishing, artist colonies. June 21-September 8. $50 up a week.

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THE NORTHFIELD. Your favorite sport on our 250 acre estate. Scenic surroundings. Perfect comfort, good food, informal social events. Folder.

Montana

GALLATIN GATEWAY

NINE QUARTER-CIRCLE RANCH. Located Rocky Mts. 7 mi. from Yellowstone Park. Estab. 1892. Livestock Dude Ranch. Special June rates. Booklet.

Nevada

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New Jersey

ATLANTIC CITY

MARLBOROUGH BLENHEIM. At the edge of the sand & sea. Ocean-front sundecks, porches, solaria. Evening entertainment. Fresh and salt water baths.

New York

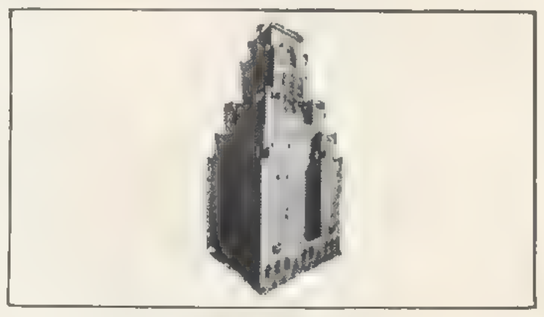
NEW YORK CITY

THE SHERRY-NETHERLAND—a hotel par excellence, Fifth Ave. at 59th St., overlooking Central Park. Famous Carnaval Room. Dinner & Dancing.

THE WESTBURY. Madison Ave. at 69th Street, one block from Central Park. Large airy rooms & suites. Polo Cocktail Lounge & Restaurant.

New York

NEW YORK CITY



THE BARBIZON

New York's most exclusive hotel for young women is the favorite residence for young women with good backgrounds who are determined to achieve success in New York. Numerous intellectual and recreational facilities in addition to a fashionable address. From $3.25 daily. Weekly on application. Write for booklet T, The Barbizon, Lexington Ave. at 63rd St., N. Y.

Pennsylvania

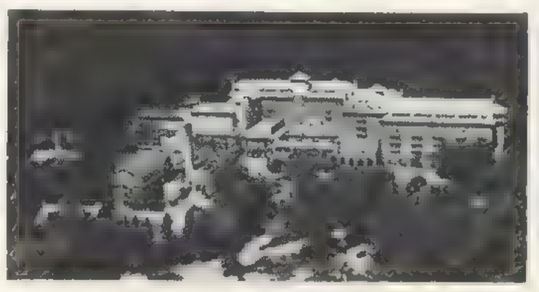
BEDFORD



BEDFORD SPRINGS HOTEL

Famous vacation spot since 1804 set amid 2800 acres of mountain beauty. Championship 18-hole golf course, lake swimming, boating, excellent tennis courts, riding. Newly redecorated interiors place accent on hospitality in cocktail lounge and public rooms. Swimming pool and other indoor activities available. Open year 'round. G. Bland Hoke, Manager.

BUCK HILL FALLS



THE INN

Plan an early vacation and enjoy floral time in the lovely Poconos. Come for rest or relaxation. Favorite sports include golf, tennis, fishing, riding, lawn bowling. Dancing. Planned entertainment. Fine food and accommodations. N. Y. Res. Off.: 630 5th Avenue, Tel.: CIrcle 5-5620.

EAGLES MERE

CRESTMONT INN. In scenic Alleghenies, 2200 ft. alt. Water sports, tennis, golf, riding, concerts. Kindergarten. Superb cuisine. Opens June 15.

HERSHEY

HOTEL HERSHEY AND COTTAGES. One of America's finest. Delightful Living. Open year 'round. Hershey, Pa. Joseph Gassler, Mng. Dir.

Pennsylvania

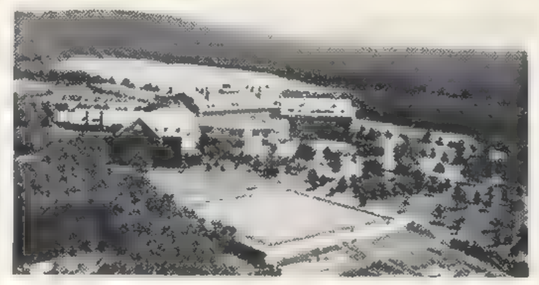
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THE LAKESIDE AND THE FOREST INN

Famed resorts 2200 feet high in the cool Alleghenies, offer delightful-summer vacation pleasures, 30 miles from Williamsport. Friendly, hospitable atmosphere, delicious meals. Excellent golf on a beautiful breeze-swept plateau. Swimming, boating, riding and fishing. Summer Theatre, dancing. Supervised children's play. Season May 29-Oct. 15.

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Golf on a thrilling 18-hole course, "High in the Poconos". Excellent riding over 5500 acre estate. Tennis, bicycling, lawn bowling. Miles of private trout streams. Scenic environment invites relaxation. Indoor games, dancing. movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write for honeymoon booklet, Skytop Club, Box 21, Skytop, Pa.

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WOODSTOCK INN. Enjoy a new kind of vacation at this picturesque Inn. American Plan. Elevator. Full color folder. Dave Beach, Mgr.

Virginia

HOT SPRINGS



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On its own 17,000-acre estate, secluded in the Alleghanies, The Homestead is probably the most smoothly run hotel in the Western world. Golf. tennis, skeet, other sports facilities nothing short of superb. Wonderful service, wonderful rest. Folder on request. N. Y. Office PLaza 8-2490; or The Homestead, Hot Springs, Va. Frank H. Briggs, V.P. & Gen. Mgr.

Virginia

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THE CAVALIER HOTEL

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PAGET



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Jamaica, B.W.I.

OCHO RIOS

SHAW PARK HOTEL. Combining informal beach life with graciousness of Jamaica "Great House" Tradition. Agent, or 16 W. 55 St., N. Y., JU 6-3070.

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SAN JUAN

THE CARIBE HILTON—Newest and most glamorous hotel in Caribbean. Res. Office. The Plaza, New York. Tel. MU 8-2240 or any Hilton Hotel.

Virgin Islands, U. S. A.

ST. THOMAS



VIRGIN ISLE HOTEL

From May 1st to December 14th it's "Pay-Light" Saving Time at "the most magnificent hotel in the Americas" . . . from $7.50 per person (2 in a room) European Plan. Ocean and pool swimming, free golf and tennis, fishing, sailing . . . duty free shopping. For information or reservations contact your Travel Agent or N. Y. Office: 730 Fifth Avenue, PLaza 7-5253.

Let Vogue Travelog assist you when making plans for your early Spring-Summer vacations. The hotels listed herein are some of the finest in the country. Each will provide you with the maximum in enjoyment and relaxation.

Williams and Humbert

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Imported from Spain ...none finer



unique in name
Ask for Dry Sack —not just dry sherry.

unique in flavor
Mellow, nutty flavor— neither too dry nor sweet.

unique in wrapping
A perfect gift in its distinctive cloth sack.

unique as an apéritif
The ideal light drink before lunch or dinner.

Let this seal be your guide to fine quality

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Matching pieces as low as $10.95

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The BALTIMORE LUGGAGE CO.

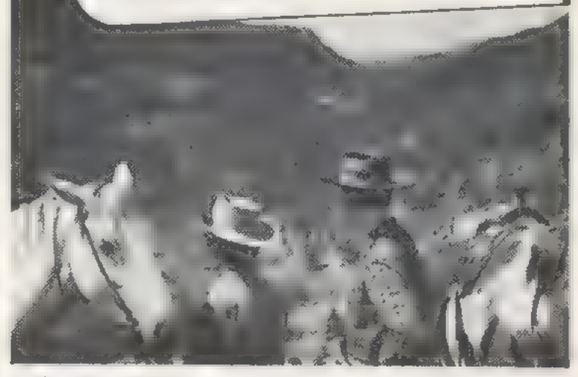
Baltimore 23, Maryland

REPLACEMENT OR REFUND OF MONEY — Guaranteed by Good Housekeeping — IF NOT AS ADVERTISED THEREIN

Dude's Diary...



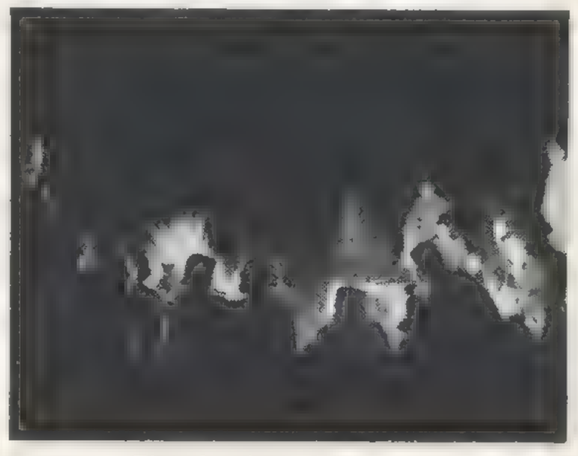
One fun-filled day on a Rocky Mountain dude ranch!



8:30 We saddled up at the corral, rode through flower-carpeted meadows to a lovely mountain lake. Then Slim, the wrangler, fixed dinner—and I ate like a starved wolf!



2:30 In town for the Rodeo: Saw bucking bronchos, snorting steers, plain and fancy riding that thrilled us right to the toes of our boots!



9:00 Chuck played his guitar, we all sang western songs around the campfire. Then back to my comfortable bed for the best sleep I've had in years!

P.S. Take NP's streamlined NORTH COAST LIMITED west. They'll show you real western hospitality—drop you at the station where your ranch car will meet you. For information on Rocky Mountain ranch vacations, write G. W. RODINE, 604 Northern Pacific Railway, St. Paul 1, Minn.

NORTHERN PACIFIC RAILWAY

Main Street of the Northwest



VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School & Camp Bureau, 420 Lexington Ave., N. Y. 17, or call LE 2-7500

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AGE GROUPS: 14-20 YEARS
8 unusual first class trips
U.S.A.—Canada—Mexico -Europe and Holy Lands.
Write for details, stating age:
120 BOYLSTON ST., BOSTON 16, MASS.

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Accredited summer school on lake in Dexter, Me. Boys 10-20. Small classes in all subjects. Tutoring in remedial reading and math. Supervised study. Sailing, tennis, baseball, etc. Est. 1926. LESTER E. MAY, 1 OAK HILL ST., PEEKSKILL, N. Y.

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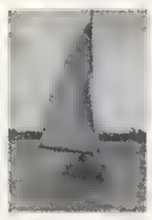
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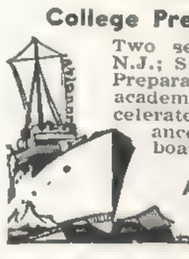
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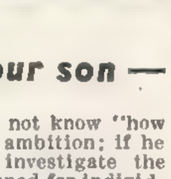
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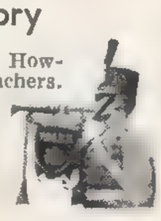
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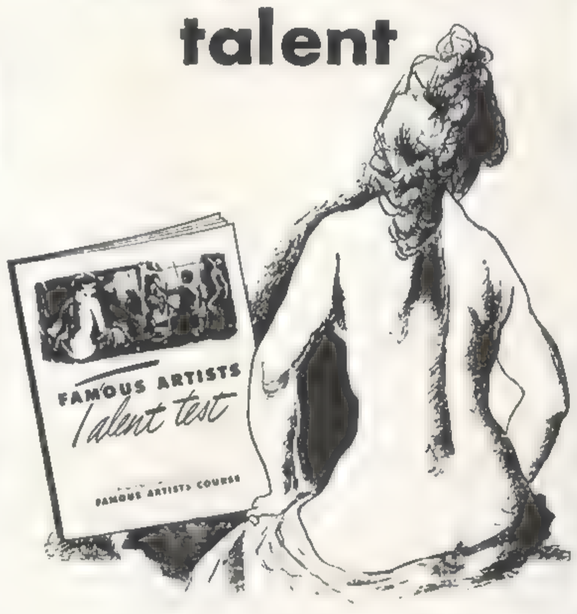
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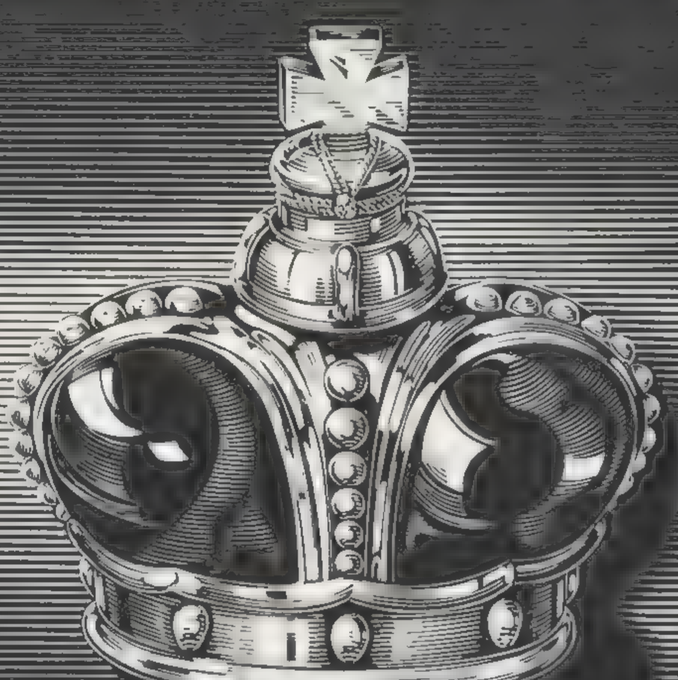
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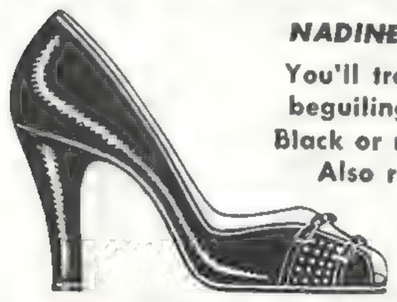
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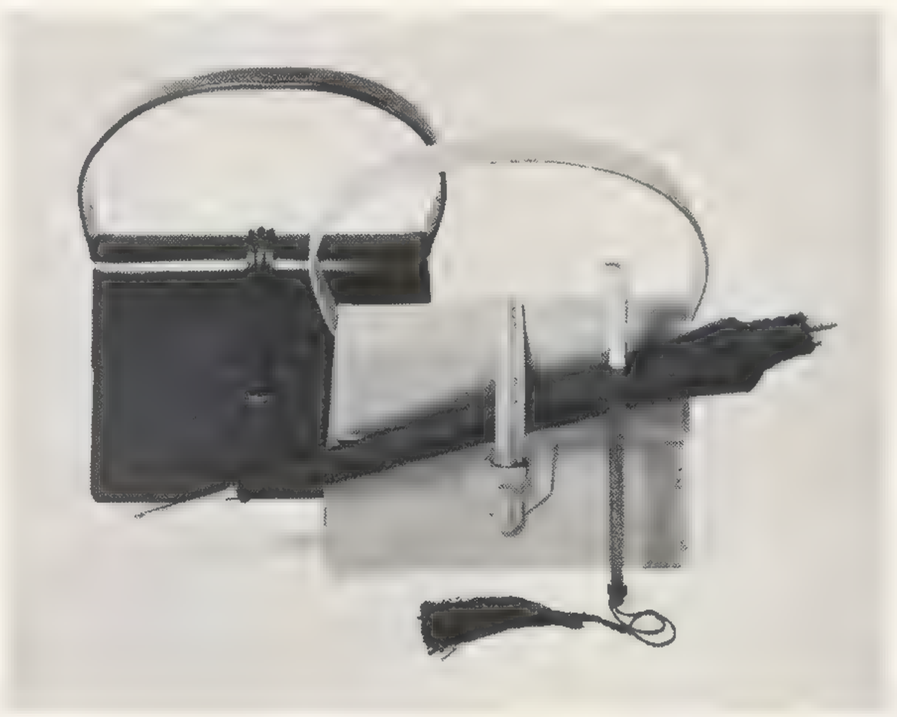


MIEHLMANN

Soft antelope handbag with a grosgrain *cocarde*, one of a small collection of bags made with couture detail. Black, brown, navy blue, $30 plus tax. In satin and faille, $28.50 plus tax. Madeleine Castel, on the arcade, 730 Fifth Ave., N. Y.



From Italy, hand-woven bulrush baskets in their natural yellowy-green colour—a nest of three different sizes. Basket fanciers might find them handsome additions to a collection. Approximate length is 15". $4.50 ppd. per nest. Kathleen Weller, Box 386, Bryn Mawr, Pennsylvania.



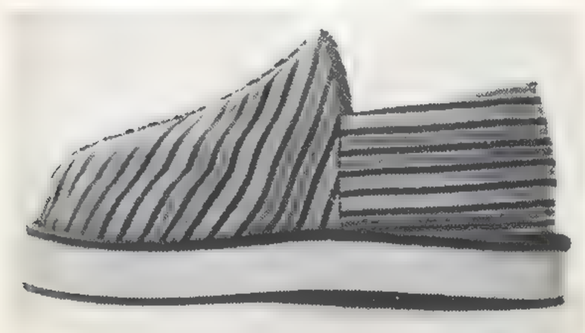
Filing-envelope handbag in black, brown, natural, navy-blue, red, blond, grey calfskin, leather-lined, $79.50 plus tax. Separates-system umbrella. The long handle, marked with sterling silver, screws onto bases in many different colours, $12.95. Lederer, 711 Fifth Ave., N. Y.

HOUND

. . . ladies' choice



One of the barest of the new bare shoes, as comfortable and as becoming as a mule. Just one broad strap of black antelope, and a high heel. Also navy-blue, brown. $24.95, John Du Brow, 100 W. 57 St., N.Y.

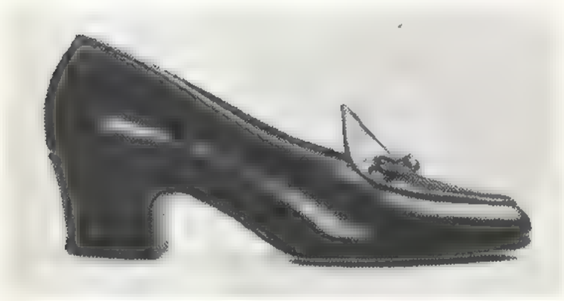


Wonderfully comfortable play shoes of rainbow-striped denim, with an inch-thick platform of rubber foam, a cork sole. Washable, too. $1.98, Muriel Duncan, 321 Ninth Ave., Haddon Hgts., N. J.



For wearers of low heels, handsome new shoes that are part calfskin and part suède; come in two versions for spring and summer. First version, all black or all navy blue; second, white with navy blue or brown. Both, $12.95. In a very wide range of sizes—2½ to 12, widths AAAAA to C. From Mooney & Gilbert, 17 W. 57 St., N. Y.





A peaked moccasin on a Cuban heel, and an opera pump with an elongated line on a medium Louis heel. Both good buys. The moccasin, either black suède or calfskin in all brown, black or navy blue piped with red, red or grey piped with black. $14.95. Pump, black or navy-blue calfskin, in widths AAA to B only, $15.95. From Penn-Delphia, 611 Mad. Ave., N.Y.





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French Boot Shop

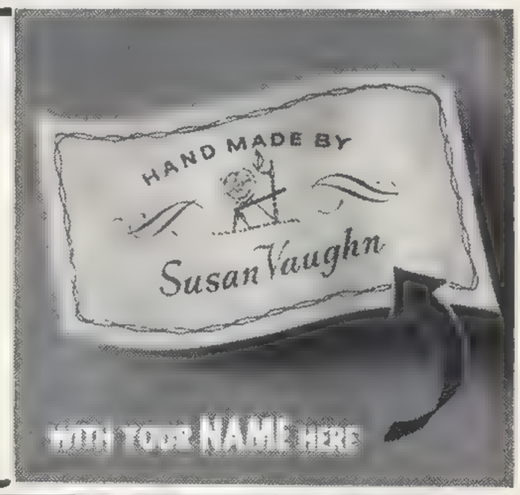
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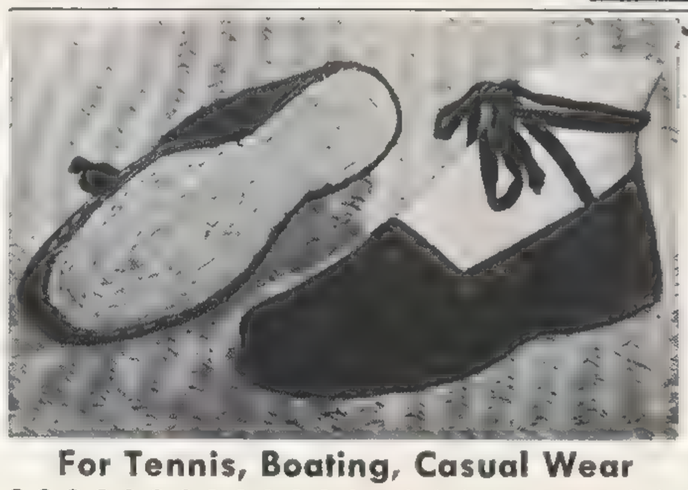


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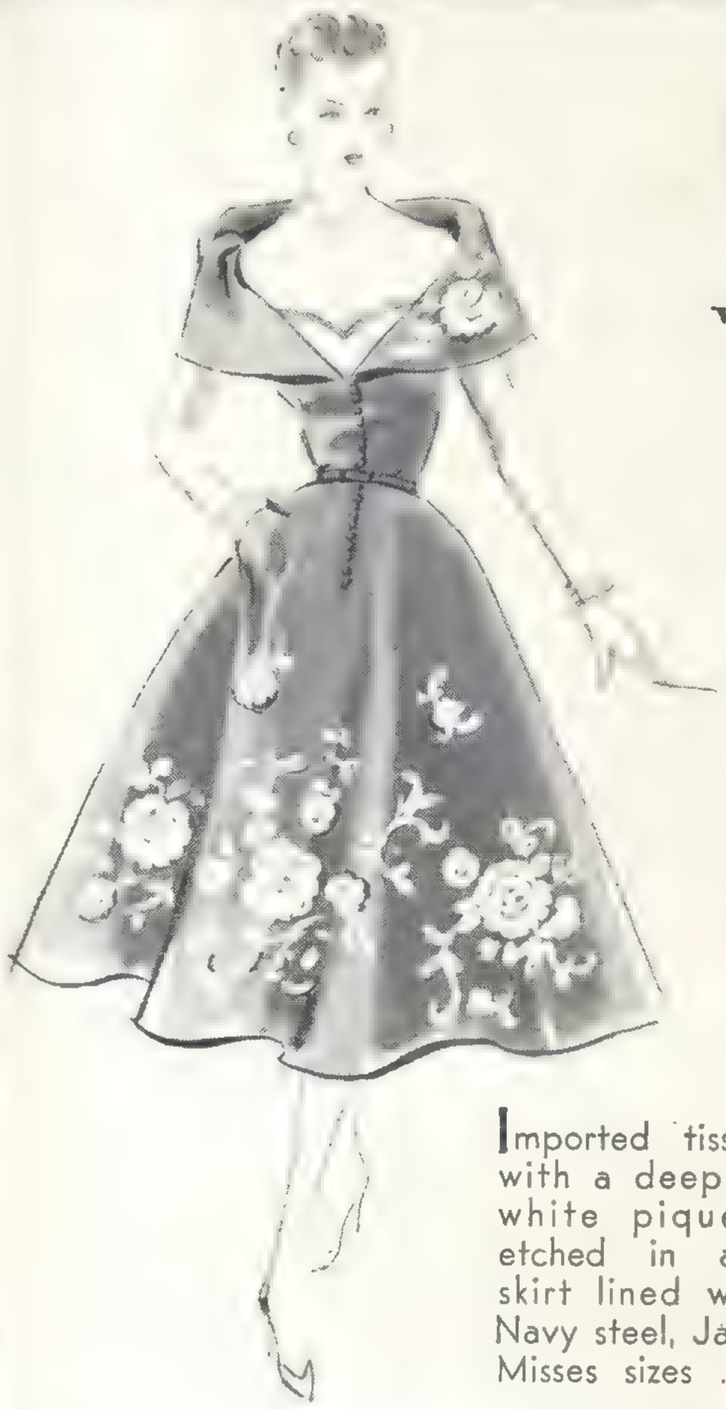
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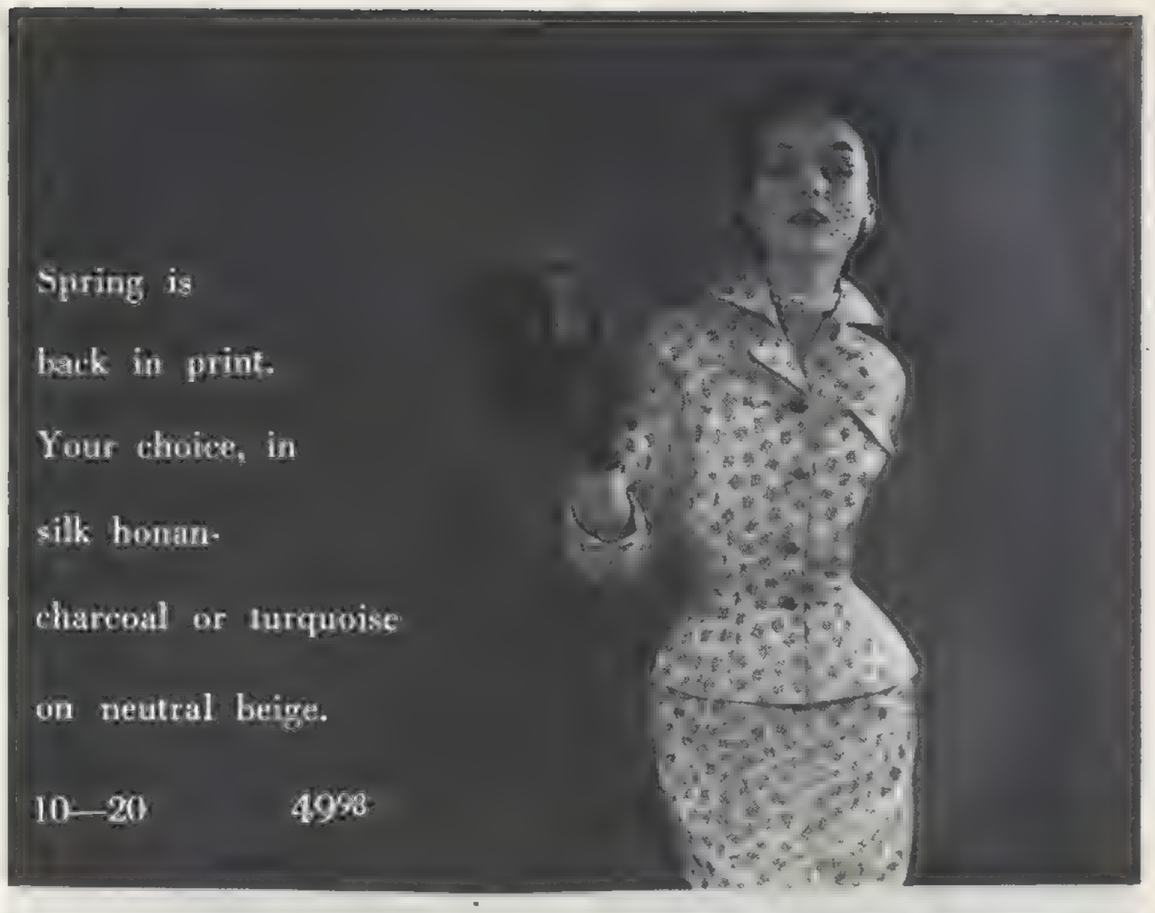
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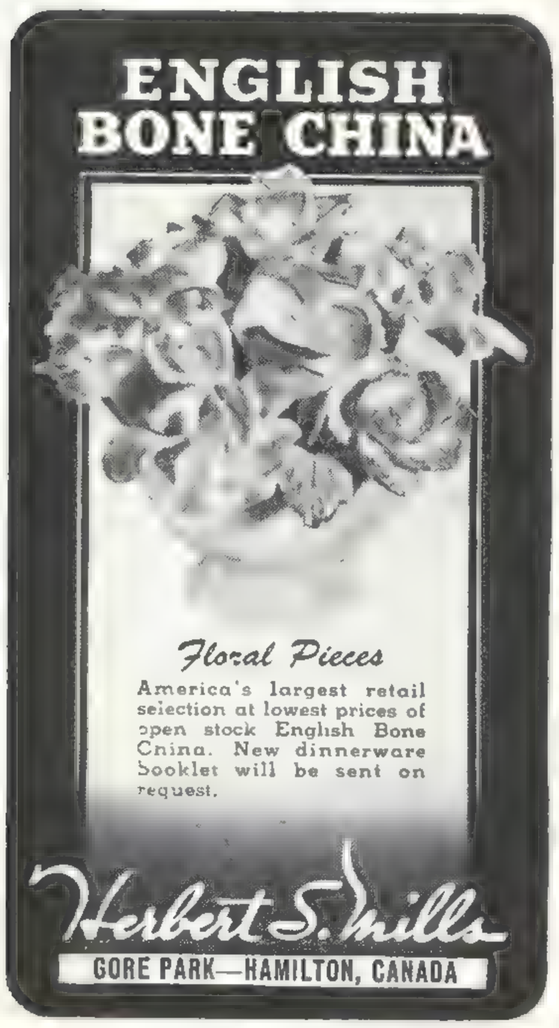
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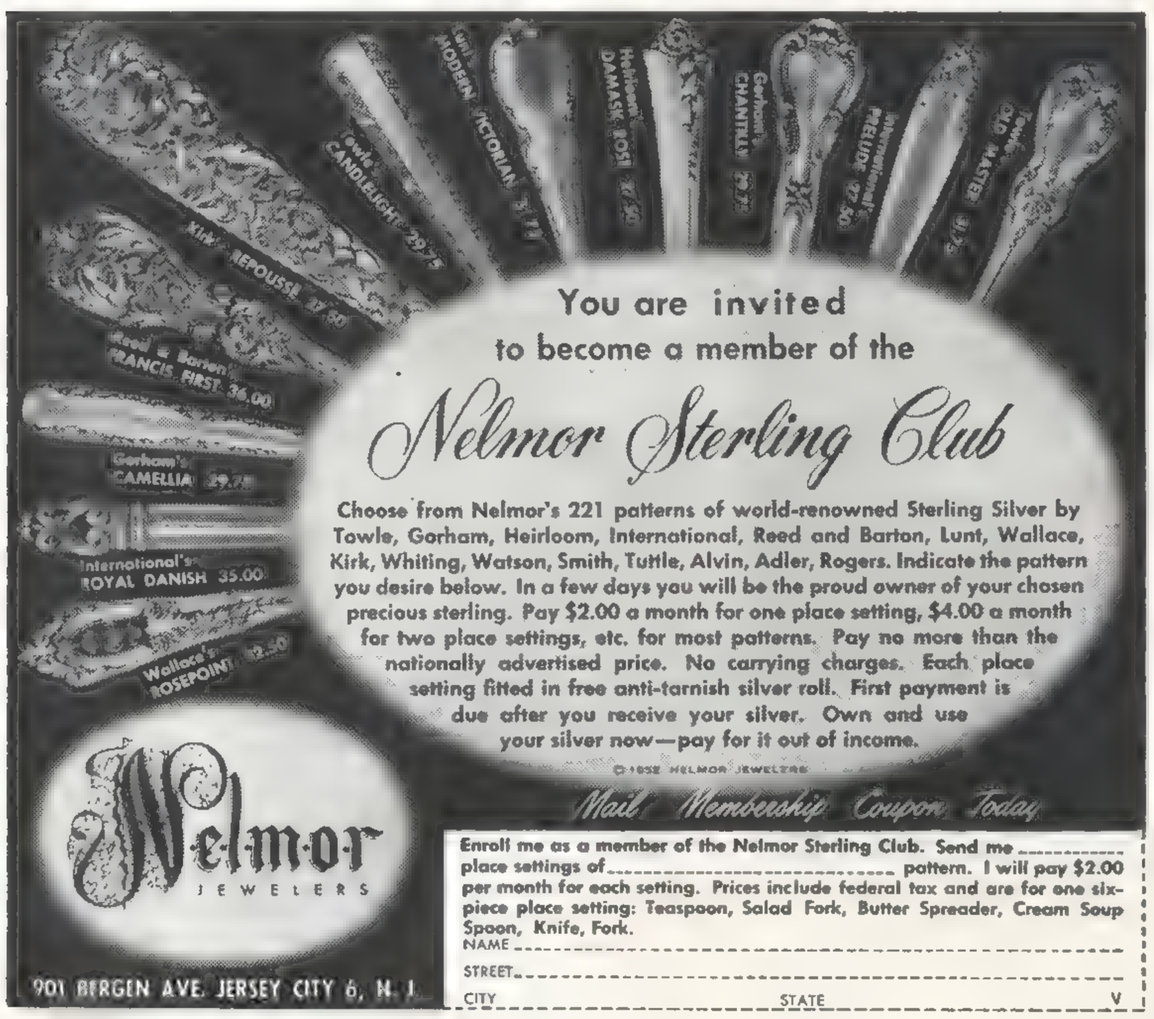
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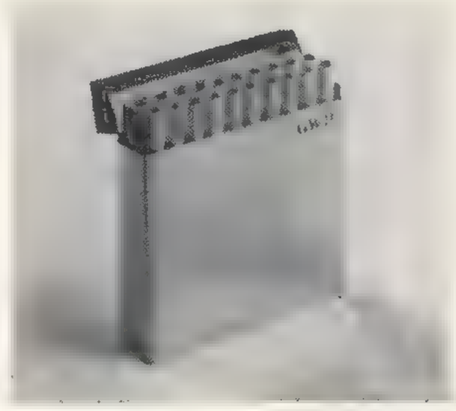
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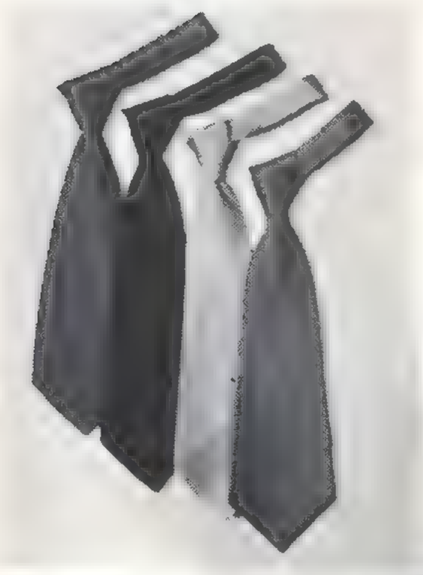
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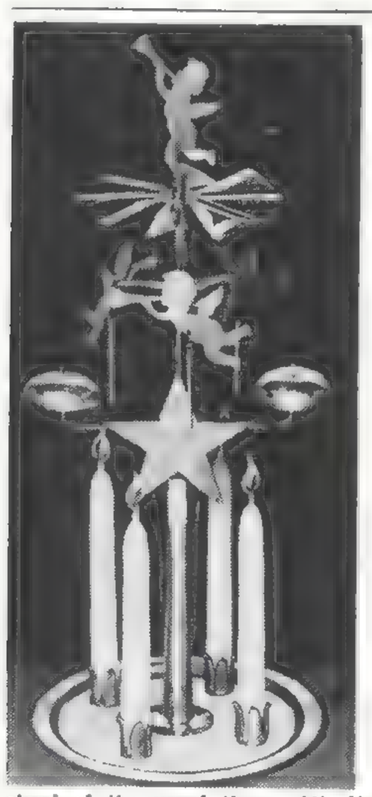


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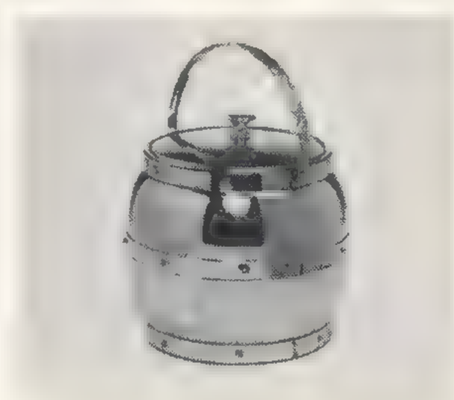
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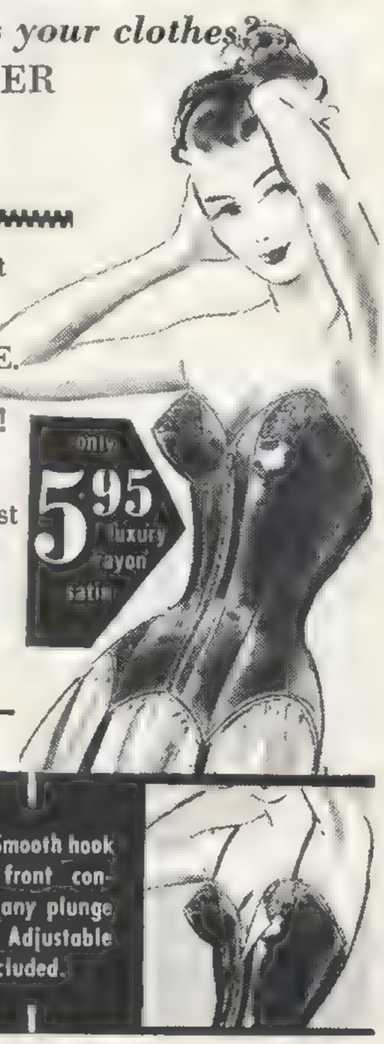


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APRIL 1, 1952

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PRIGENT

COVER: One of the spring's most exciting hats, designed by Charles James, of grey felt sectioned with beige satin binding. It carries to a handsome extreme a new idea about hats: hats head-covering, face-revealing, small. This, at Lord & Taylor. The lipstick, Germaine Monteil's brilliant pastel, "French Rose."



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WITH MATCHING DUSTING POWDER

Germaine Monteil

VOGUE'S EYE VIEW OF THE WAIST GARTER



COLHOUN

It all started in a Paris *boutique:* a buckled belt of black elastic, like the belts of the Spanish border guards. When travellers brought it back, it seemed no time before it had "versions"—buckled elastic belts appearing in many colours and many different patterns, with many clasps and decorations. Now it's a big fashion—and for many reasons. The waist garter is pure flattery—it seems to melt the waist away. It's comfortable as it follows the curve of the body; follows it standing, sitting, walking. It makes a separate skirt and top look amazingly all-of-a-piece. It comes along just when attention to waistlines is at its peak. Best of all, it may breed other elasticized fashions for the future. You order this belt in regular sizes, for its stretch has not been put there to make it fit everyone—it's there to make it fit *you* better. And you will find endless uses for it: from a new note for a swan-singing winter dress, to a new line for a first bathing suit. Here (and again with the new crêpe sweater dress, on page 85), the black elastic waist garter with gilt hooks and eyes, and gilt polka dots. By Schaffer, $3; Bonwit Teller; Hutzler's; I. Magnin.

APRIL SHOPPING LIST OF A VOGUE READER

Check this against the notes you've been making on the backs of old envelopes; it's Vogue's master list of current clothes requirements.
Need urgently: A jacketed dress. You bought your first spring suit in January, if you're following Vogue's new nonstop calendar. Now it's time for a lighter-weight supplement, and that's the jacketed dress. Opposite, the first of four of these, each with the urbanity of a suit, the climate of a dress—the combination April calls for.
A silk coat. Bought now, worn day and evening till the end of summer, it's a six months' proposition. We'd buy ours in a colour (persimmon, olive, bark brown), and pay extra to have it lined with a print.
A lighter dress. Maybe the dress that came with your silk coat—coated dresses are a big spring fashion. Or a crêpe middy, a duochrome print, a softened silk suit. These give you that same lovely feeling of release you had as a child when you first took off your leggings.
A first cotton. And it might well be a suit—lime linen, poppy piqué, tweedy grey cotton. There are cottons textured to look like alpaca, ribbed wool, silk Honan, cottons more civilized than any ever loomed.
A waist. On everything. Noticeably high or low, slow-curved or quick-curved. Good shopping rule, in fact: waist not, want not. Good ways to look waistier: waist garters made of elastic, wide fascia belts.
A knockout hat. Spring without one? It's champagne without the bubbles. Certain knockouts: brimless straw bonnets, pale velvet pincushions, tilted cartwheels and cloches and shells, phrenological felt helmets, bright flower arrangements.
Some opened-up shoes. For *day*, for a feeling feet haven't had in many a day, bare and airy beneath the hem of a suit. For the woman with not-so-shapely ankles—bare, airy mulebacks.
A new head of hair. Humid weather's on its way, for one thing. For another, the colour probably needs straightening out after all this winter's experiments. And so does the curl—waves are coming in.
Want desperately: A terribly becoming colour. Something that'll do things. Peony red, or a spice pink, or linen in the best "skin" shade linen ever came in—natural. And don't forget: a fresh complexion.
A real stopper. Without hesitation, then, a crêpe sweater dress.
An enormous handbag. One of the new gladstone bags, or a funnel bag, or the warm-weather version of the big black alligator bag—the white alligator bag (to hold this, elbow-length gloves of shiny black kid).
A coloured necklace. A noticeable necklace—rows of raspberry beads, a lemon-drop bib, multicoloured pearl ropes. Or a necklace-scarf.
Lots of flowers. A dress printed with them. A jacket lined with them. A house full of them. And, for the woman who read every word of the Paris reports—the new flowered coat, in silk or cotton.
A narrow evening dress. A woman's answer to the young girls abloom in their short bouffant dresses: a shaft of chiffon or silk organdie. It may have a floating panel here or there, but it's never a tutu.
If at all possible: Really pretty lingerie. These you could almost list under Really Need—a nylon lace slip, a lace brassière to give a touch of femininity in the low new décolletages, and a pretty, a definitely *shaped* corset to underline all the waistier new dresses.
A tea gown. A drifty, delicious something to wear at home for late afternoons, little dinners. To wear with full evening make-up, big jewels, beautifully attended hair, and your most terrific slippers.
A treat. An extra pair of shoes, in toast kid. A ruffled white shirting shirt (makes any black skirt look Spanish, so the blazes with the laundress bills). A flower-filled perfume. A twin for your new dress—a second crêpe sweater dress, in a second colour.

TOPPING THE LIST:

THE JACKETED DRESS

Opposite: It has the urbanity of a suit, the climate of a dress; it's the combination April calls for. Here, navy-blue silk Shantung with a worsted jersey jacket bound with the Shantung. By Ben Barrack; jersey by Heller. $60. Dress and Baar & Beards taffeta scarf, at Bonwit Teller. The dress only: Garfinckel's; Neiman-Marcus. The one-sided cloche of white toyo—Hattie Carnegie.

PENN



JACKETED LINEN

This page: What looks like a suit, what looks like grey tweed—is actually a jacketed dress in the new tweed-textured linen. Around the sleeves and the square neck of the bare-armed dress, stripes of black velvet. By Benham, in Irish linen Tebilized for crease resistance. About $80. Best's; Frost Bros. *Facing page:* Jacket designed to turn any dress into a jacketed dress—it's a sweater but better, short and superbly shaped, handloomed of black wool. By Geist & Geist, $30. The sweater and the knotted strings of simulated Richelieu pearls: Bonwit Teller. The sweater only: L. S. Ayres; I. Magnin. *Both pages:* John Frederics hats—a rippled straw profile, and a smooth one.

THE SWEATER JACKET

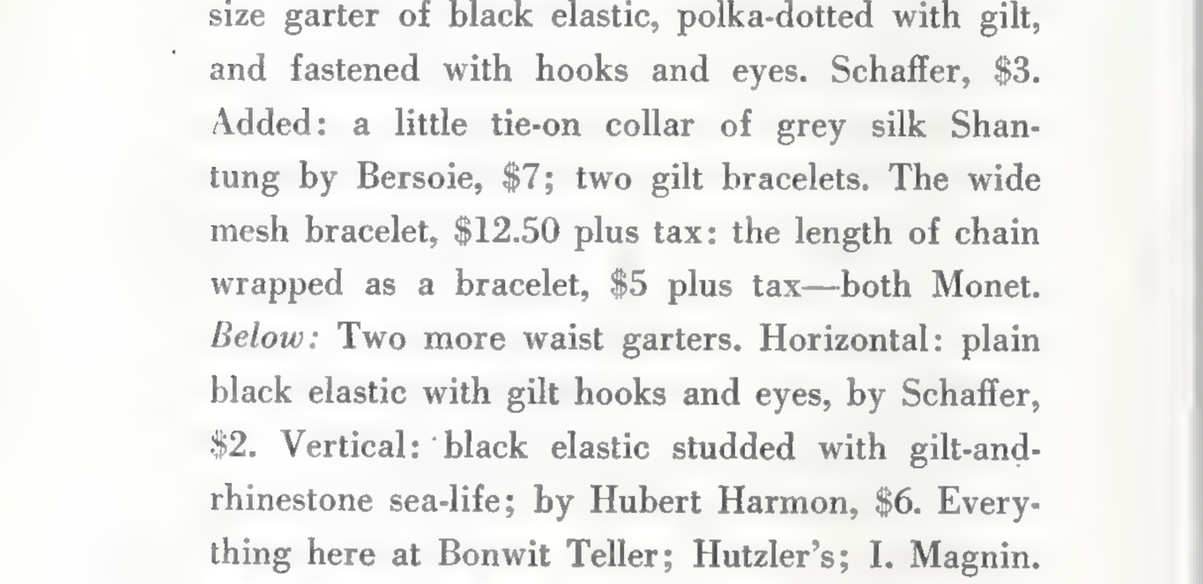
PENN





THE CRÊPE SWEATER DRESS

New American theme song—the crêpe sweater dress. So important we show it two ways—in its natural unwaisted state, and elastic-waisted with a new kind of belt. It's the dress that shows the 1952 middy-line at its best and most feminine—and it's very much dependent on a soft material, in this case, crêpe. This is the reason for its slow curve, for the easily-identified figure beneath the longer bodice; for the whole effortless line of a two-piece dress made with the simplicity of a very well-cut sweater and skirt. *Opposite:* The crêpe sweater dress, unwaisted. Or rather, low-waisted, for the hipband of the sweater bodice fits as snugly as a belt over the softly pleated skirt. The cardigan neckline and brief, buttoned sleeves are banded in silk faille. By Larry Aldrich in black crêpe that's part acetate and part Enka rayon. $70. Cultivating the throat-line, a deep bib of unreal pearls by Richelieu, $25 plus tax. *This page:* The crêpe sweater dress, waisted with the new belt we show on page 79—simply a 3″ waist-size garter of black elastic, polka-dotted with gilt, and fastened with hooks and eyes. Schaffer, $3. Added: a little tie-on collar of grey silk Shantung by Bersoie, $7; two gilt bracelets. The wide mesh bracelet, $12.50 plus tax: the length of chain wrapped as a bracelet, $5 plus tax—both Monet. *Below:* Two more waist garters. Horizontal: plain black elastic with gilt hooks and eyes, by Schaffer, $2. Vertical: black elastic studded with gilt-and-rhinestone sea-life; by Hubert Harmon, $6. Everything here at Bonwit Teller; Hutzler's; I. Magnin.



COLHOUN





1



2



3



4



5



6

DAGMAR

THE NEW 5-INCH COIFFURE

And now, fashion gets out the tape measure for hair. The newest hemline for hair seems to be about five inches from the scalp—and a very useful measurement it is. Who wants a blanket of heavy hair in spring? Nobody *we* know. Who's getting tired of the constant curl and clip, clip and curl of close-cropped hair? Who isn't. But five inches of hair is neither too much for weather nor too little to keep track of. And best of all: it can be whisked into countless coiffures, all easy to manage, all easy to interchange.

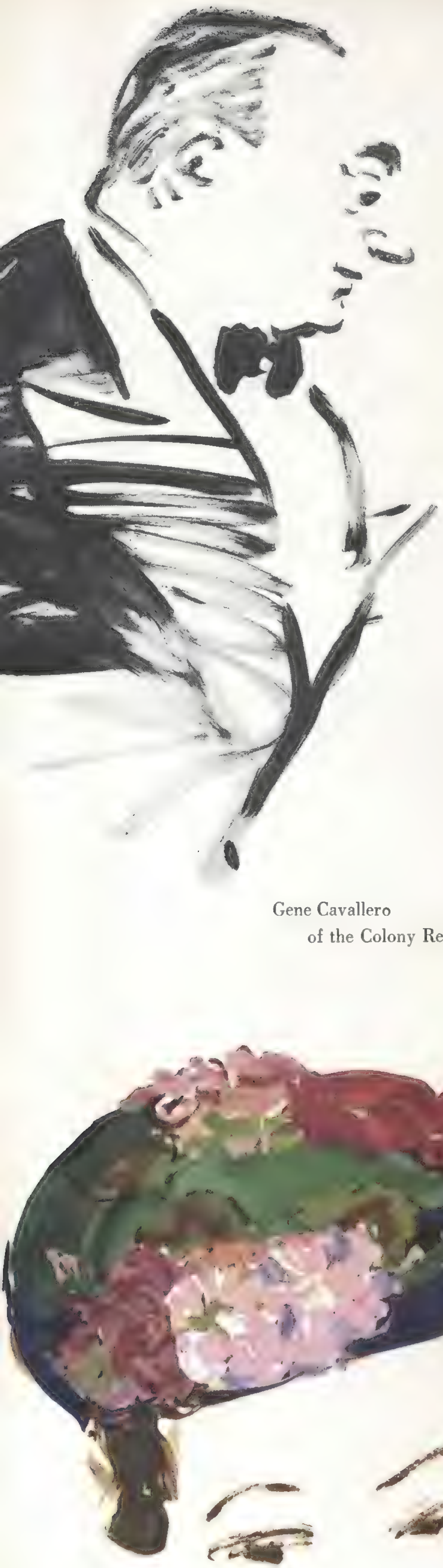
We delivered six heads of five-inch hair (attached to models) to six hairdressers. And these are their widely varied coiffures (for a seventh, see page 123). **1.** Marcel waves the hair from a partless centre, sweeps it up in back. **2.** John Hall combs the hair back tautly, tucks it into a chignon that's all ends—and cuts a bang, for balance. **3.** Emile of Dorothy Gray waves the hair softly in front, piles it high, into a great roll, in back. **4.** Bergdorf Goodman likes the partless coiffure, does it here with flat waves over each cheek, and a flip at the neck. **5.** Berthold parts the hair on one side, from forehead to nape, brushes the hair into wide wings on each side. **6.** Charles of the Ritz parts the hair right down the centre, brushes it out at the sides.

BRIGHT IDEA—FOR 5-INCH HAIR *opposite*

She coined the gold in her hair. She just washed it bright: simple as that. And she knows that the false light will remain true until it grows out; it's permanent, and from now on wash-proof. It's healthy hair, too. Not brittle or overtaxed by counterfeit colour—but lively and tractable. It's easy to make gold at home, if the hair is grey or faded; if you use Color Shampoo by Roux—which cleans, colours, conditions the hair, all at once. This is their Golden Blonde #11. Another bright idea, for lips: "Red Flash," new proof of Germaine Monteil's colour flair.

PENN





Gene Cavallero
of the Colony Restaurant.

BRILLIANT FLOWERS:

PICKED FOR THE NEW RESTAURANT HAT







Good food is a hat magnet. Every day, during the lunching hours,
Gene Cavallero of the Colony Restaurant, and Henri Soulé of Le Pavillon,
are responsible for the two densest concentrations of pretty hats
to be found anywhere in New York. While the gentlemen may disagree
over a sauce or a soufflé from their separate bastions of the *haute cuisine*,
here they are in accord: they love to see thick clusters of smart hats,
not only because they decorate the tables,
but because the amount of them is a practical barometer of their business.
This spring, they will be greeting, again, the flowered hat—
along with its wearer. It has returned to fashion,
and it has changed. It returns as a bouquet of strong colour,
not looking a bit like the pastel floral arrangements
that faded away a few autumns ago. These brilliant cuttings,
worn with simple dark suits, will make the gayest table-talk in years.
Left: A small beret of green straw and velvet ribbon,
coated entirely with pressed flowers. Designed by Lilly Daché.
Centre: A potpourri of bright blossoms, and one wayward yellow rose,
carried on a tray of green straw. By Lilly Daché.
Right: Feathers, shaped to band the head, spattered with green leaves,
and backed with bunched white and red roses. From Braagaard.
These hats also at Bonwit Teller, Phila.; Frost Bros.; I. Magnin.

Henri Soulé
of Le Pavillon.



KEY TO THE CITY SPRING:

THE COAT-DRESS

Opposite: A key because the coat-dress is so much more than a dress—in it, a woman feels turned out, as she does in a coat. This one's a beautiful blond in a heavy slubbed silk. Pinpointed with black buttons, a black velvet collar, patent leather belt. By Larry Aldrich, $80. Best's; Garfinckel's; Sakowitz. Koret bag, Best's. A further black: John Frederics' velvet hat. *Below:* A key because it's a coat-dress, this time because it's black—and city black knows no limits. Full-skirted Shantung, with a deep V décolletage filled in, by us, with a bib of pearls. News for spring: the fragilest hat imaginable—pale pink Shantung straw, circled with a pink fur hatband. The dress by Adele Simpson; about $90. From Henri Bendel; Rich's. *Key to the backgrounds, these six pages:* Views of the most talked-about structure since the U.N. Building, the new Lever Brothers New York headquarters, which will be completed this month. Architects Skidmore Owings & Merrill have designed a towering, slab-sided shell, glass-enclosed, that floats, according to more than one startled observer, in air. Actually, the whole thing, like any other skyscraper, rests on steel girders. Here, however, they're clearly visible through the glass walls, giving rise to the unanticipated sight of a Fifty-third Street passer-by waving across the patio-garden to a passer-by on Fifty-fourth Street.



FRANCES MCLAUGHLIN

VOGUE, APRIL 1, 1952

KEY TO THE CITY: THE SUIT

Below: A key because it's a suit that has its place in almost any spring situation, all day. In Shantung, navy-blue, with a fine, finished look about it, the jacket fitted to the waist and fastened with three corded silk frogs. Set-in pleats flare the skirt. By Seymour Jacobson, $70. Bendel's Young-Timers; Hudson's; Sakowitz.





Above: A key word in new fashion: alpaca—the suit, pale grey, with a short, petal-finished jacket, jewelled buttons that give it a luncheon-through-late-afternoon span. By Elfreda Fox, in acetate and wool by Julius Werk, about $120. With it here, a polka-dot pillbox; Coblentz bag. All, Saks Fifth. Suit, also at Thalhimers; Best's Apparel.

FRANCES MCLAUGHLIN

KEY SUITS IN THE CITY





Opposite: A key because it's a beautiful, muted line—belling out to a pair of unexpected sleeves. An all-day suit, and then some, in Bianchini's black Shantung; the skirt, a wrap-around and slim. Designed by Omar Kiam for Ben Reig, about $195. Bergdorf Goodman; Strawbridge & Clothier; I. Magnin. Hat by Braagaard. *Above:* A key because it's a suit that brings a whole other city to us: Paris. Adapted from the Givenchy collection in Juilliard's navy-blue ribbed worsted: the flamenco skirt; the follow-up of a bolero. The emphasis—on the waist. Adapted by Swansdown, $80. Altman; Hutzler's; The Dayton Co. Monet gilt necklace, Altman.

FRANCES MCLAUGHLIN

APRIL AND AFTER:
NEW DUOCHROME PRINTS



1.



2.

New duochromes with a fresh-out-of-the-cocoon feeling—the patterns small but determined, the textures smooth. **1.** In black and white, a plan for all day, April and after—the simplest of silk Shantung dresses, belted in patent leather. By A. Goodman of Onondaga silk, $50 at Saks Fifth and J. P. Allen. Patent leather handbag by Milch. **2.** Cut as strictly as a coat, a dress of red silk twill faintly etched with black—one of its best points, a wide-winging collar. By Varden Petites, $60 at Lord & Taylor; Hudson's. **3.** Pale grey-hazed blue dotted with white; young silk Shantung dress with a soft tie underlying the round collar. By Mollie Parnis, $70 at Rosette Pennington; Kaufmann's. White profile hat by Hattie Carnegie. **4.** Sheaves of wheat pattern this handsome shirtwaist dress of pale blue Skinner silk, the skirt softly pleated. Might be what you wear for Sunday lunch in the country. By B. H. Wragge, $50 at Marshall Field. **5.** Firm-bodied grey cotton tweed, chalk-marked with white piqué and big pearl buttons—a dress to keep its crispness through the busiest city day. By Harvey Berin, about $80 at Bonwit Teller; I. Magnin. Blond calfskin handbag by Coronet. **6.** The slickness of black diamonds on white, of taffetaized cotton, shaped into a dress with no sleeves, a wide skirt that might be bolstered by a crinoline. By Jerry Parnis, $30 at Lord & Taylor; Harzfeld's. Hat by Suzy, U. S. A., at Lord & Taylor.

RUTLEDGE



3.



4.



6.



5.





PARIS HANDBAGS
NEW SHAPES IN CALF

Left, above: A dual handbag . . . two sides, two sections, two colours. All calfskin, it turns a caramel surface or a black one, as the black enamel handle slips through slots. By Winter, for Dior. In America, at Bergdorf Goodman; Marshall Field; I. Magnin.

Centre: One of the handsomest bags in Europe, built like a trunk; by Givenchy. Navy calf with tan leather lining, stout brass corners.

Below: Calfskin bag in a dark, beautiful red, the colour other colours take to. Designed to open to twice its actual width; and with a stitched slot on the outside, for papers. By Winter, for Balenciaga. In America, at Hattie Carnegie; Marshall Field; I. Magnin.

Opposite: Copied from Balenciaga, a suit to wear in town—April and on. The news: the biting lime yellow with the black of a small velvet collar; best with black hat and gloves. It has the now-famous Balenciaga jacket, fitted at the front only—and only by implication. Suit copied by Harry Frechtel, in Moygashel Irish linen. About $100. At Altman; I. Magnin; Neiman-Marcus.

PARIS SUIT
NEWS IN LIME LINEN





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Government scandals and the looking up of previous periods of corruption with the zeal of a Ph.D candidate. . . . Averell Harriman, and his increasing use as a negotiator. . . . The new fashion for Dandie Dinmonts, those rough-coated little terriers looking like a cross between poodles and pre-historic dogs. . . . The new book, *American Capitalism*, by John Kenneth Galbraith, who has developed a theory of countervailing power, really an economic balance of power, which should especially interest American businessmen. . . . The exhibition at the Carlebach Gallery of antique and modern chessmen, including a set which Louis XV ordered for Mme. de Pompadour.

PEOPLE ARE TALKING ABOUT . . . The song, "Hambone," with its facile lyric in which "hambone" is repeated some dozen times. . . . Seven-year-old Lydia Reed, amusing and frightening, and Helen Hayes in the uneven surprise hit, *Mrs. McThing*, in which a fantasy mother gets what many an unwise mother has longed for, a little boy who does exactly what she wants. . . . Jet service within a year from New York to the Bahamas by BOAC. . . . The re-issue of Rachel L. Carson's *Under the Sea-Wind*, a book about sea life from the point of view of mackerels, gulls, squids, eels, and old cods. . . . The gentle complaint by an exhausted woman: "I'm tired of paying for alterations on clothes—men don't."

PEOPLE ARE TALKING ABOUT . . . Richard Hunter's paintings, many of them Haitian houses which look astonishingly like those of upper New York State's 1890 mansions. . . . The documentation of the Truman book, *Mr. President*, by William Hillman. . . . Dolores Gray, brilliantly beating out songs on Ed Sullivan's fascinating TV serial of Cole Porter's brave career. . . . *Wozzeck*, done by the New York City Opera. . . . The extraordinary Chinese exhibition of Late Chou art at New York's China House. . . . Cecil Beaton's sets and costumes for *The Grass Harp*, Truman Capote's own dramatization of his wispy and, at times, comic novel. . . . The summation of scornfulness by a twelve-year-old: "Well bully-rum-rag for you."

AGNES MOOREHEAD, PAUL GREGORY, *opposite:* Agnes Moorehead is the "man-trap" of *Don Juan in Hell*, George Bernard Shaw's argument on everything in heaven and hell, which Paul Gregory produces. Read against a black curtain by the First Drama Quartette, made up of Charles Laughton, Charles Boyer, Sir Cedric Hardwicke, and Miss Moorehead, this is a unique and profitable masterpiece. The actors, doing their hardest work, call it "a chance of a lifetime." The audience, doing some hard listening, jams every house. And the box office, taking it easy, rolled up over a million and a half dollars in the forty weeks last year when the Quartette played forty-two states, three Canadian provinces, and the Festival of Britain. Paul Gregory, a natural-born promoter just cracking his thirties, works a solid three-year-old business sending unusual entertainments to seventy-one cities across the country. He chose the nineteenth-century specialty, readings, largely because they stood low on the list of on-the-road productions. In *Don Juan in Hell*, Agnes Moorehead, who has titian hair, bright blue eyes, a classic profile, and Victorian shoulders, comes to light as that "most unscrupulous of all beasts of prey," a beautiful woman. Since she has a bent for character parts, Miss Moorehead misleads most people into thinking of her as the hysterical spinster of *The Magnificent Ambersons* or the scream in the original radio version of *Sorry, Wrong Number*. She is photographed here in a dress after her own tastes, unfussy and thoroughly pretty. This, a strategy of white starched chiffon tucks, over a crinoline, is by Philip Hulitar; at Gunther Jaeckel. Diamonds by Cartier.

RAWLINGS



"JOSEPH DUVEEN, MOST SPECTACULAR ART DEALER OF ALL TIME."

Joseph Duveen is the subject of one of the most discussed biographies of the year, Duveen, *by S. N. Behrman, for a long time an important dramatist whose present success is* Jane. *During the appearance of six installments of* Duveen *in* The New Yorker, *the world of art and the general public read with fascination and, at times, horror, the story of "Duveen's millionaires," whose taste in art he changed; art that in most cases now belongs to the public. In the history of collecting, the Duveen Era is as specific as the Mesozoic Era. Duveen himself was a handsome man, of "choleric imperialism . . . and convulsive drive." The paintings he owned and later sold he called not by the painters' names, but simply Duveens. All the paintings on these four pages are Duveens. All the photographs of paintings and millionaires here were collected by Vogue. All the quotations are from S.N. Behrman's* Duveen, *just published by Random House, and now a Book-of-The-Month Club choice.*

12 OF "DUVEEN'S MILLIONAIRES"

Much of the art he sold them,

they gave to the public.



ANDREW MELLON



BENJAMIN ALTMAN



SAMUEL H. KRESS



VERMEER



REMBRANDT



GIOTTO

Andrew Mellon, one of the greatest of the Pittsburgh millionaires, became Lord Duveen's greatest client. Secretary of the Treasury under Harding, Coolidge, and Hoover, Mellon was the donor of the magnificent marble National Gallery in Washington in which he installed his fabulous art collection. (His Vermeer "The Lace-Maker," *above*, is there.) At one point Mellon bought the furnishings of an entire apartment, rented and baited with treasures from Duveen. "This was the largest transaction ever consummated in the world of art . . . forty-two paintings, and $21,000,000. For once, Mellon found himself short of cash. He paid Duveen in securities." Mellon had to like a painting but "he took forever to decide." Once Duveen said: "He needs a touch of the whip."

Benjamin Altman, founder of B. Altman & Company, became an important client, later gave the major part of his collections, a choice bequest, to the Metropolitan Museum of Art. (His Rembrandt, "Old Woman Cutting Her Nails," *above*, a Duveen purchase, is there.) Although Altman wished to buy "The Small Cowper Madonna" by Raphael, he died before the picture arrived. The executors of his will "declined to accept the picture. (Duveen's remark about Altman's travelling like a Cook's tourist did not predispose Altman's executors in his favour.)" Instead P.A.B. Widener bought it for $700,000, bearing out Duveen's axiom: "When you pay high for the priceless, you're getting it cheap." He added: "To get pictures at a quarter of a million apiece—that wants doing!"

Samuel H. Kress, founder of the enormous chain of five-ten-and-twenty-five-cent stores, has given a quantity of superb paintings, many from Duveen, to the nation. (Giotto's "Madonna and Child," *above*, is at the National Gallery.) "Kress," wrote Behrman, "bought art on such a scale that when someone asked where a certain picture was, all he could say was that he thought it was in 'that third lot that came from Duveen.' " In fact, "Kress wouldn't consent to deal with Duveen until after Mellon was dead . . . because Mellon, as far as Duveen was concerned, was No. 1." Afterwards, Duveen asked: " 'You're not going to let Mellon have the whole National Gallery to himself, are you, Mr. Kress?' Kress, with a quick sense that Mellon was crowding his immortality, saw the point."

12 of "DUVEEN'S MILLIONAIRES" *continued*



HENRY CLAY FRICK



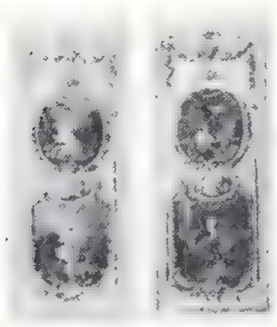
P. A. B. WIDENER



JULES S. BACHE



ELBERT H. GARY



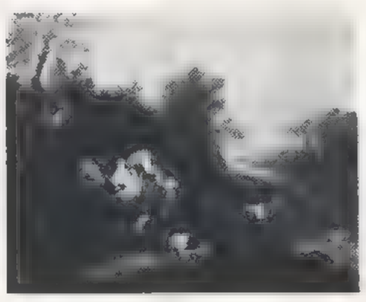
BOUCHER



RAPHAEL



GOYA



GAINSBOROUGH

Henry Clay Frick, another silent millionaire whose money came from coal-coke and steel, gave to the public as a museum his great New York house. Its conception, its paintings and objects, its furniture were the taste of Duveen who sold practically everything in it to Frick with whom he dined once a week, criticizing constantly. (The panels of the Fragonard room cost more than a million.) "It was Frick's custom to have an organist in on Saturday afternoons to fill the gallery of his mansion . . . with the majestic strains of 'The Rosary' and 'Silver Threads Among the Gold' while he himself sat on a Renaissance throne, under a baldachin, and every now and then looked up from his *Saturday Evening Post* to contemplate the works of Rembrandt . . . or Boucher. . . ."

P. A. B. Widener, who lived with a certain sumptuousness in Philadelphia on millions from transit, steel, and tobacco, acquired from Duveen, Raphael's canvas known as "The Small Cowper Madonna," *above,* now in the National Gallery. In this extraordinary dealer's practice he "was not selling merely low upkeep, social distinction, and watermarks; he was selling immortality. Since most of his protégés were aging men [Widener died two years after the Raphael purchase], the talk of making them yearn for immortality was not hard. . . . Each of the Duveen millionaires wanted to get the particular intimation of immortality Duveen offered and, if possible, to get a stronger intimation than the other millionaires. . . . Thus immortality was put on a competitive basis."

Jules S. Bache, a charming banker (shown in the photograph above with his daughter, Mrs. Gilbert Miller), turned into a favourite pupil of Lord Duveen, from whom he bought a handsome number of paintings, most of them now belonging to the Metropolitan Museum, including Goya's "Don Manuel Osorio de Zuñiga," *above.* When Bache bought an illuminated page from an old book for $37,500 from a rival dealer, Duveen, speaking gently and mildly, said: " 'Don't scatter, Julie, an accumulation is never a collection. Concentrate.' After that, Julie concentrated." When Gilbert Miller questioned the price for this Goya, Bache explained that he had "made a private deal . . . that if Duveen had an outstanding picture to offer him, he would pay a flat 100% profit."

Elbert H. Gary, whose career and that of U. S. Steel grew together, died in 1927, a matter of concern to Duveen who feared that an auction of the Gary art collection, "most of which had come from Duveen Brothers, might bring such low prices that his business would be injured. He therefore offered to purchase the lot for a million and a half, cash. The offer was not accepted, so Duveen took the necessary precautions. At the auction he bought, among others, Gainsborough's "The Harvest Wagon," *above,* paying $360,000 for the picture, which he had sold to Gary for $165,000, and he persuaded several of his clients to buy at the auction. The sales totalled nearly two and a half million dollars, which was far more than Gary had spent on his collection."



JOSEPH E. WIDENER



J. P. MORGAN



CLARENCE MACKAY



MRS. H. E. HUNTINGTON



H. E. HUNTINGTON



MANTEGNA



VAN DER WEYDEN



PISANELLO



GAINSBOROUGH

Joseph E. Widener, son of P. A. B. Widener, became famous during his life as a racing man, principal owner of two tracks, Belmont and Hialeah, but his immortality rests in the National Gallery. (There hangs his Mantegna, "Judith with the Head of Holofernes," *above.*) Behrman wrote: "Toward the end of Joseph E. Widener's life, before his pictures, which he had presented to the National Gallery, were packed and sent off, he made the rounds and had a long, last look at each of them. He had arranged for them to have a good home and he knew that they would be well cared for, but now that they were about to leave him, he was like a father losing his children, and he wept." For many of Duveen's millionaires, "the works of art became their children."

John Pierpont Morgan, undoubtedly the most powerful of American bankers, bought lavishly from Lord Duveen for whom he did not care especially, although Duveen's uncle, known everywhere as Uncle Henry, was a particular favourite of Morgan's. Financial genius and philanthropist, Morgan gave to the public not only the Morgan Library, but also many works of art, including the Rogier van der Weyden "The Annunciation," *above*, to the Metropolitan Museum. American collectors attached great cachet for many years after Morgan's death to owning a "Morgan piece." "Though Morgan," wrote Behrman, "was a collector as indiscriminate as he was voracious . . . he was able to create, by the sheer weight of his name, a valuable provenance of his own."

Clarence Mackay, whose fortune came primarily from cable companies, became an important Duveen client by the great dealer's buying from him. "Visiting Clarence Mackay at his manor, Harbor Hill, in Roslyn, soon after making his acquaintance, Duveen's gaze took in certain tapestries on the walls. 'Those tapestries, my dear Mr. Mackay, are very good, but they are not good enough for you,' he said. 'I can't bear you to have them in your château. . . . I'll pay you thirty-five thousand dollars for them.' Mackay agreed. Duveen's check arrived next day, and Mackay incredulously shipped off the tapestries. They went right to Duveen's basement." Among the Mackay purchases was Pisanello's "Profile Portrait of a Lady," *above*, now part of the Mellon Collection.

Henry and Arabella Huntington, whose fortune belongs to the history of California, were close friends of their mentor, Duveen. On his last trip west to see them, Duveen brought along a freight car of his wares, all of which are now in the great Huntington Art Gallery and Library, both given to the public. Among the magnificently presented eighteenth-century English paintings are Reynolds' "Sarah Siddons," and Gainsborough's "The Blue Boy," *above.* The story of the Boy's purchase for $620,000 began when the Huntingtons occupied the *Aquitania's* Gainsborough Suite. "In the dining room hung a reproduction of 'The Blue Boy.' . . . 'Joe,' said H. E., with the confidence of one who knows that he can get the answer to anything, 'who's the boy in the blue suit?' "

PHOTOGRAPHS FROM CULVER SERVICE, BROWN BROTHERS, UNITED PRESS, EUROPEAN PICTURE SERVICE



The Queen with her children

HER MAJESTY

THE QUEEN OF THE NETHERLANDS,

WITH HIS ROYAL HIGHNESS

THE PRINCE OF THE NETHERLANDS,

PHOTOGRAPHED FOR VOGUE

AT SOESTDIJK PALACE.

Direct but questioning, Queen Juliana in her inauguration speech on September 6, 1948, said: "I have been called to a task . . . so splendid that I can only say, 'Who am I that I should be allowed to perform it?' " Her Mother, Queen Wilhelmina, ruled The Netherlands for fifty years with an undaunted belief that she was Queen "by the Grace of God." Because monarchy to Queen Juliana is to be taken more informally, traditions have been whittled thin during her reign. Presentation at court, with its prewar elegance, has been abandoned. Few women still curtsy to the Queen; they simply shake hands with her. In Holland's flat and wooded countryside, an hour away from The Hague, the royal couple live in the white, horseshoe-shaped Soestdijk Palace with their four young daughters (above), the Princesses Beatrix, Irene, Margriet, and Marijke. A casual, homespun air filters through life there, the Princesses playing tennis, swimming, or skating with their parents. With Queen Juliana, wearing magnificent diamonds (opposite), stands Prince Bernhard in his uniform of Lieutenant-General in the Dutch Grenadier Guards, wearing his military, civil, and court order decorations. A man of welcoming, open manner, the Prince has broad knowledge of the military and of Dutch industry. He is a member of the Board of Directors of a bank, an air line, and a steel mill. Of the Dutch, it has been said, "innate conservatism is probably the strongest trait in their national character. . . . They are unchanging." The people of The Netherlands have an exception to this in their Queen.





THE SCENE IS MOROCCO



Photographed by Irving Penn during his recent travels, fashions that look at ease everywhere, whether it's North Africa or the North Shore. *This page:* Shirt-and-skirt, one of the easiest combinations yet developed. The fabric's cotton, a special cotton with a built-in crinkle, and the colour's the colour of a piece of string. The shirt—it's lightly embroidered—$10; skirt, $13. Both, by Toni Owen in A.B.C. fabric, at Altman. Also at Altman, the tricolour, tri-texture belt by Criterion. *Facing page:* For dinner in a country house, slim velvet pants, a close jersey top, a tightly wound fascia belt. Jacques Heim makes this in a curious and wonderful mixture of colours; we make a further suggestion—sometimes, for an especially gala dinner, add a skirt of purple chiffon. The lipstick, Lucien Lelong's "Harem"—nothing veiled about its beauty.

PENN





THE INFLUENCE IS SPANISH

Two for day, two for late-day, dresses from the Spanish. See how naturally the Latin tempo fits these good American lines: the full skirt, the little bolero, the waistband brought high, the copious petticoat, the wide hat. *Opposite page, left:* Spare little bolero, over a ripple-skirted strapless dress. Impeccable grey linen, with bands of brown; and flat brass buttons. $80. *Opposite page, right:* In grey cotton tweed—a fine surprise—curved bolero and flared skirt, high-waisted as a pair of Spanish trousers. Blouse, batiste. Cotton tweed, by Thomas. $90. *On this page, right:* Beautiful to sit in, stand in, dance in: black taffeta V-necked dress over a whoosh of net petticoat bordered with ribbon in bright colours. Maxwell fabric. About $125. *On this page, below:* For being at home (your own; a friend's), petticoated black taffeta skirt and its triangular scarf. And a gentle white silk organdie blouse. The costume, about $125. *All,* by Sylvan Rich. De Pinna; Garfinckel's; Gimbels, Phila.; Montaldo's, and shops on page 153. Hats by Emmé.







DANCING SCHOOL

Climbing on gilded, spindly chairs as if they were a garden wall, about sixty children, aged three to six, settled down in the gold and white ballroom. Their arrival, the condensed, knee-high good spirits, gave the dignified room, with its crystal chandeliers and windows like the Paris Ritz, a rakish, divided air. Here, every week through the winter season, William de Rham taught this, his youngest class the same strict traditions of deportment, dancing, and general ballroom performance that he teaches thirteen-year-olds.

Rather than strain decorum, De Rham kept them busy marching, or clapping in time to piano music as heavily accented as an elephant's walk. He turned them loose on occasional uproarious games of Musical Chairs, or a favourite variation, Magic Carpet. But the dances the children learned and the manners they practised will serve them all their lives. Like the older pupils, they entered in couples, curtsied or bowed respectively to Miss Chapin, the assistant, and got on chairs, boy, girl, boy, girl, around the room. Girls crossed white ankle socks, folded hands in required white gloves on their organdie, taffeta, or velveteen laps. Boys, following orders, managed not to cross their legs, not to put their hands in their pockets. They brought clean white handkerchiefs, wore white shirts, and, almost *(Continued on next page)*



ERNST HAAS

Dancing lesson

"Dancing is not steps."
William de Rham (above)
teaching rhythm to his
youngest class, leads
a queue of marching children,
mostly dressed in blue suits and
organdie dresses.
Right: Lessons in rhythm
lead up to a tidy,
authentic Viennese waltz.



DANCING SCHOOL *continued*

to a man, blue suits. Lenient with these babies, William de Rham is apt to scold a backward parent or to send an older pupil out to wash hands or neck.

In New York City, there are about five outstanding dancing schools (none listed in the Classified Directory) devoted to the precise training which has been turning out socially ept young humans since long before Penrod Schofield wilted a starched collar. The equals of these schools exist in big cities all across the country. To a large number of parents who hold, as Thomas Jefferson did, that "dancing is a necessary accomplishment," these schools remain an efficient way of honing an adolescent down. Of these schools none is more firmly handled, more closely winnowed than that of William de Rham. In Palm Beach, Florida, in the spring; in Newport, Rhode Island, in the summer; in Tuxedo Park, New York; Greenwich, Connecticut; New York City, and on Long Island, during the school terms, De Rham prods, commands, threatens, and even bodily moves some 1,200 children a year through the ritual of waltz, samba, and fox-trot.

William de Rham, a greying, handsome man who has been known as a magnificent dancer since his cotillion days, grew *(Continued on page 154)*

Deportment lesson

"A gentleman . . . should in his salutations,
make a slight bow, bending forward
with ease and dignity"; thus instructed
a nineteenth-century guide to dancing.
The children arriving for William de Rham's
dancing class (above) and about to begin
a trial performance (right), comport
themselves, by force, with traditional formality.



ERNST HAAS



VOGUE, APRIL 1, 1952

The fourth in Vogue's "Arts of Living" series

THE ART OF RESPECTING BOUNDARIES

BY ELIZABETH BOWEN



In this present-day clouded, uncertain world, the value of people for people has gone up. The affections become our one abiding reality. Friendship, love, yes, and genuine social pleasure are to be prized as perhaps never before—these reassure and warm us: we have need of each other. We invest more and more of ourselves, and of what we inwardly have, in personal relationships—contacts, communications, understandings. We seek the fixed star, the perpetual comforter, the kindred spirit who shall never vary or cool or fail. Yes, people matter, perhaps they matter too much. We risk disillusionment, tragedy, when we pursue them wrongly. Do we always realize, for instance, that relationships most worth having are built up on a basis of things unsaid?

Not so long ago, that was a commonplace: one expected the deeper sympathies to be tacit. Our parents or grandparents, possibly, were either less eager than we are or less impulsive. They gave more time, all time, to getting to know their friends; they were reticent or more adroitly guarded; and intimacies, such as there used to be, were rarer, more temperate—were they perhaps more lasting? One hesitated before one opened the heart; formality, the tradition of manners, a whole flock of considerations and codes and loyalties interposed between lover and lover, or friend and friend. To us, looking back, that may all seem frigid and false—did not many lives, we may ask, remain unfulfilled? Did not human relations lose by being conducted with the stilted intricacy of a gavotte? We, in our reaction, swing to the other extreme, making all but an idol of spontaneity. "*I* have no time," how often one hears it said, "for shilly-shally, conventions, or false reserve! When I meet some new person I like, I put all my cards on the table, and of course I expect the other to do the same. By now, if one can not be natural and frank, where are we?"

As a sentiment, splendid: but can this involve some error? Must reserve always be "false"? And, exactly what does our speaker mean by "natural and frank"? May not he or she (more generally she, I fear) project yet another campaign of ruthless intrusion upon the privacies of someone else's life, combined with a total advertisement of her own?

Declare all, ask all—simple; but does it work out? "Intimacy," said one of the wisest of my friends, "has to be wooed, not ravished." And this holds good, one can see, with regard to friendship no less than passionate love. Impatience, emotional restlessness and, it may be, vacuous curiosity lie behind those verbal assaults we make; while the urge to seem "interesting," at any cost, prompts disclosures which could be better timed. We rush, we storm our approaches to other people. What is at fault—the age we live in, fever, and insecurity? Or are we, inside our gloss of sophistication, less adult, more adolescent than we have the right to be?

One can but respect those who are straightforward truly—the child with its naïve, disconcerting questions, the simple-spoken, primitive country person. Nothing asked in innocence can offend, and nothing stated in innocence is unseemly. Indeed, from young children's dealings with one another much, it occurs to me, might be learned—one observes in them a sort of tribal propriety: the serious gaze, the ceremonial approach. It is as though they employed an inherent technique—are we born, perhaps, more discreet than we grow to be? Yet, the *child* is "natural." We, adults of today, are the ones who try to sweep aside age-old laws. Society gained its structure and drew its grace from the underlying idea of the private right—one entered where one was invited, and there only. One did not attempt to pluck out the heart of mysteries.

There is something destructive and, still worse, dull, about extravagant frankness as we now know it. For the crowning irony is, we defeat our ends: ultimately, the most interesting people are those about whom we continue to know the least—not because they surround themselves with elaborate mystery, pose as inscrutable, or put up "keep out" notices, but because some unconscious dignity in them forbids intrusion, and modesty keeps their lips from the easy confidence. To them, with their shadowy backgrounds and untold secrets, the imagination, fascinated, returns. Such are the characters, glimpsed perhaps long ago, who most often haunt and inhabit the books of novelists; they inspire yearning romantic memories. They never vanish. By contrast, see how the tracks of so many lives are strewn with the husks and shells of abandoned friendships, of intimacies which once flared up so fast, to gutter out when the early excitement died. "Once I used to find her so interesting: I'm afraid now she bores me." Yes, so it finished: no more was left to say. What next? The search for another face, another series of secrets, another story?

Friendships, and all the affections, were meant to be long-term things. "Fine!" it may be protested, "but *we* have no time, no leisure, no certain hold on the future. One must live in the moment; one must seize what one can!" What one can—how much that is precious eludes the too-hurried grasp! In handling objects of art, jade, crystal, or porcelain, we are careful; we have an instinctive feeling for preservation. Ought we to use personalities more roughly? Human beings, and the relations between them, are a blend of delicacy and strength: like instruments, they reward the sensitive touch. Should not art—which means skill and reverence—have its place in our immediate dealings with one another?

Art, in so many senses: most, the art of reserve—the sense of when not to ask and what not to say. The art, perhaps, of oblivion. Is it not better, sometimes, to forget the rash declaration, the heated outburst, the frantic confidence? That which my friend may regret having said to me, may I do my best to believe I have never heard! Let us not be over-infected by the idea of urgency; happiness, which is always somehow miraculous, creates its own calendar, sets its own clock. The infinite possibilities of happiness within a single human relationship unfold slowly, with a deliberation of their own—magical silences, delicious chance meetings, the evening by the fire, the sudden talk by the window looking out at the snow. We grow to know one another: gleam by gleam, intimation by intimation the truth blossoms; the story comes to be told.

Let us know, or learn, how to pause, to discriminate, to respect the boundaries. This revival of honour for private life, for the unique mysteries hidden in each existence, must begin to be manifested by you and me. Publicity, at its monster extreme, wheels at all angles its dazzling searchlight. Yet those who are in the complicity, who are far too willing to figure, far too unashamedly hungry to be informed, dare not denounce such publicity. Too many people are crude interviewers of those they seek as friends, brash broadcasters of feelings and personalities. There is more than charm in reticence, there is virtue. The enlargement of knowing another person, the reassurance of feeling oneself known, requires all that we have of restraint and balance, patience and intuition. What *do* we truly value? That, we have to discern. The art of reserve, what is it but the will to wait for perfection until the perfect time?

LOCALE FOR BRITISH WRITERS







Elizabeth Bowen, one of the foremost writers in English, might well have written of her London house as she did of her charmed Irish place near Cork, Bowen's Court, where she now lives: "The rooms with these big windows not only reflect the changes of weather but seem to contain the weather itself." The weather, especially in summer, seemed to fill with green light her cream-coloured Regent's Park sitting room. There, at a table set full in the huge window, she would lunch with her husband, Alan Cameron, or read beside a beautiful old Irish mahogany table stacked with books. Miss Bowen, ten of whose books have been published in the United States, has written many times for Vogue, is the author of the article "The Art of Preserving Boundaries" on page 116 of this issue.

Osbert Lancaster, a stocky man with a fierce moustache, has had extraordinary success as a writer-illustrator. Recently the slightly addled heroine of his *London Daily Express* pocket cartoons, Lady Littlehampton, has appeared in a book, the fourth Lancaster picture-essay book to be published here. Among other matters Lancaster designed the set of "Pineapple Poll" for the Sadler's Wells, has just done another, "Bonne-Bouche." He works at a standing desk in a ripe plum-red room with white Classic Revival pillars and Diamond Jubilee draperies in his London house.

Cyril Connolly, a specialist in controversy and parody, written in the most formal and often devastating prose, retired soon after the demise of his magazine, *Horizon,* to an almost belligerently quaint Kent cottage, drenched with roses in summer, where he writes literary essays for the *Sunday Times.* Among his present literary works is his translation of a book on one of his diverse passions, underwater fishing. (Three of his major books have been published here: *The Condemned Playground, The Unquiet Grave,* and *Enemies of Promise.*) Connolly has a rigorous taste in literature, writes in longhand at a desk under a diamond-paned window.



SKETCHES BY RICHARD DE MENOCAL



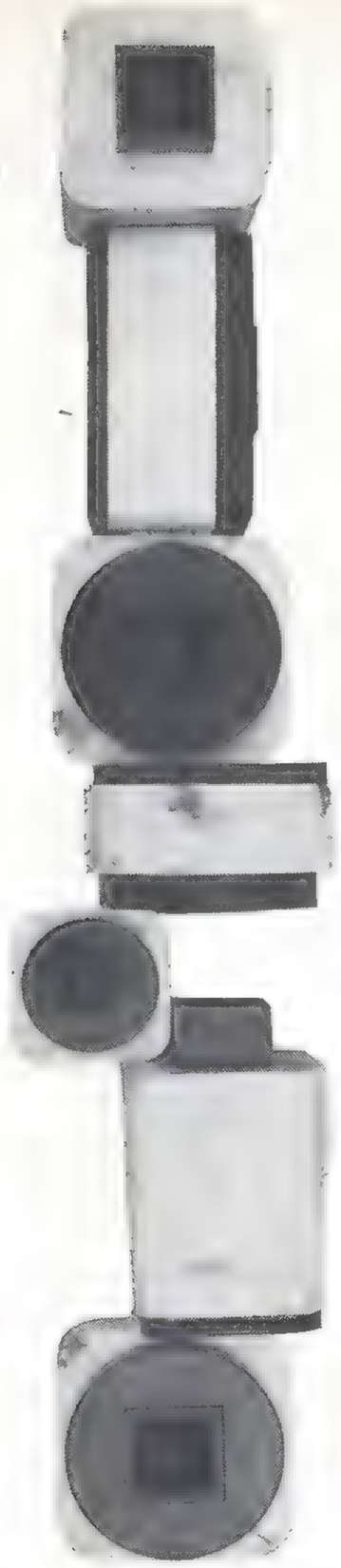
THE LONG ARM OF COINCIDENCE

Here: the longest arm of coincidence we ever saw. *She* always loves the present of perfume. *He* always finds perfume the most uncomplicated present to buy. And it's something both can enjoy for months. Neat? All this comes to mind just now, coincidentally with spring— a time celebrated in fragrance, a time to discover just what he has up his sleeve. Let's see . . .



There's **1.** Yardley "Bond Street," an English accent on blended flowers. **2.** "Shining Hour," a silken, sandalwoody scent by Jacqueline Cochran. **3.** This brooding scent is made of 220 ingredients, including *fruit:* "Femme," by Marcel Rochas. **4.** A new, romantic bouquet, "Most Precious." **5.** Coty's pungent, woods-in-summer fragrance; what else but "L'Origan"? **6.** The famous violin accompaniment: Dana's "Tabu." **7.** "Prétexte," the spicy, exhilarating scent by Lanvin. **8.** Fair warning by Ciro: they call it "Danger." **9.** Still in wonderful form, Schiaparelli's "Shocking." **10.** The big charm of tiny flowers: Caron's "Fleurs de Rocaille." **11.** Corday's blithe blending of rose and jasmine: "Toujours Toi." **12.** From France, Hattie Carnegie gives you "Carte Blanche." **13.** Elizabeth Arden's wreath of May flowers: "My Love." **14.** "Directoire," a flowery tribute, from Charles of the Ritz. **15.** The forever and ever fragrance: Chanel "No. 5." **16.** The endearing young charm of "Miss Dior." **17.** Partner to every whim: "Gigolo," by Germaine Monteil. **18.** Guerlain's fragrance in full flight: "Vol de Nuit." **19.** "Indiscrete," Lucien Lelong's spicy idea. **20.** Harriet Hubbard Ayer "Golden Chance," with an Oriental flavour.

(More on page 160.)



FRESH COMPLEXIONS: A FRESH APPROACH

It's always a spring fashion—clear, glowing skin; the crystal April light demands it. And this spring, it's more than ever a must, for everything seems bent on spotlighting the woman's face—all the small, revealing hats, the many snowy collars, the numerous necklaces and scarfs, the trend to flowery colours and soft-as-flowers fabrics. How to freshen your complexion for all this competition? There are many methods—the beauty people have given the subject more study than the Rosetta Stone—and one of them, once available only to the few, is now as near as your department store. It's Laszlo's—he's the gentleman seen in the magnifying glass in the photograph directly below. Since his arrival here from Budapest in 1939, many of America's smartest women have been regular callers at the Erno Laszlo New York Institute; since just recently you need call no further than your local Laszlo representative—a hundred are stationed at stores throughout the country. The procedure at the counter closely approaches a personal visit to Laszlo—first, a consultation about your skin; then, an expert diagnosis; then, a prescription (for lotions and creams housed in the handsome bottles and jars shown left); and finally, regular correspondence between yourself and Laszlo on your progress. Whether your skin is "plus" (oversupplied in some degree with oily gland secretions) or "minus" (deficient in some degree in essential fatty acids), these will surely be part of your Laszlo-prescribed program: *First:* Soap-and-water cleansing—to Laszlo, there *is* no other way of cleansing. The soap, of course, is especially designed for your needs, is rubbed directly on the skin with the hands, then rinsed off with the same water in which you worked up your soapy lather. *Second:* A new method of application. His creams are not massaged on, are just touched on with the index finger. *Third:* If your skin is "minus" (and most are), you'll have pHelityl, a secret Laszlo ingredient which helps restore the fatty-acid sheath to the skin. The action of pHelityl, Laszlo tells us, is instantaneous; so, if you follow the Laszlo system—no overnight creaming's necessary.



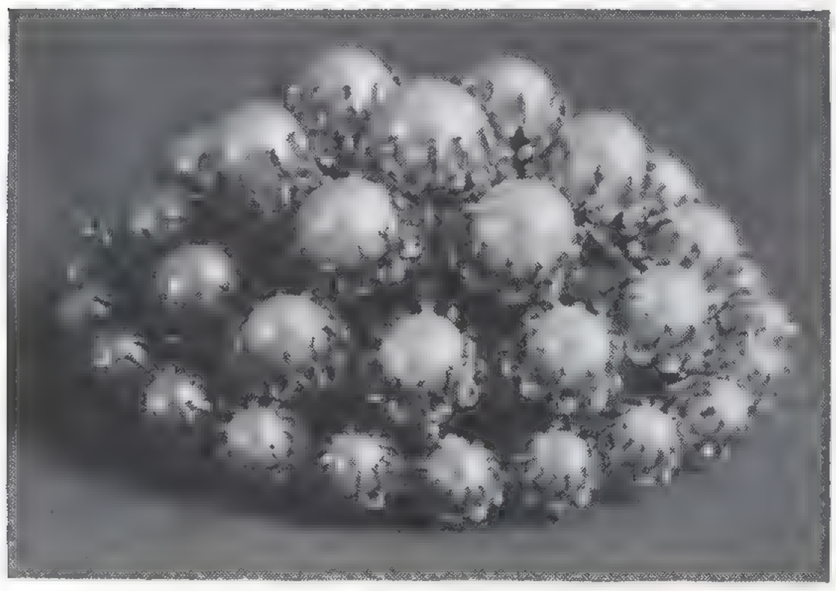
New point of view on complexions—Erno Laszlo's. COLHOUN

THE PORTRAIT COIFFURE

Opposite: The hair shortage is over. The smart new hair hemline (we said it on page 86 and we'll say it again) is 5″ from the scalp; and every inch is waved, not curled, to form a soft frame for the face. The frame here, by Michel of Helena Rubinstein. Another frame for a fresh complexion: the organdie-collared organdie dress by Trigère. Black capeskin gloves, by Superb. The earrings, by Eisenberg. PENN



JEWELS FROM THE PARIS COLLECTIONS





Above: Close-up of a major Paris jewel—Fath's mound pin of unreal pearls, which is also shown with other new Fath jewellery on pages 126-127. Apparent here, the important way the stones are mounted—in high, pronged platinum settings like the settings of rings. One of the jewels designed for Fath in Paris by Scemama; in America at Saks Fifth. *Left:* One of the outstanding red dresses shown by Dior—the shade, persimmon; the line, flamenco. The skirt is a marvel of intricate pleating and draping—the pleats, released just above the knee, make it a wonderful dress for dancing. In America, Bergdorf Goodman; Wanamaker's, Phila.; I. Magnin. *Below:* The pirate-hoop earrings that Paulette showed with turquoise and topaz stones as well as with pearls; here the gold hoops are studded with small pearls, cling to the ears via big pearl buttons. *Opposite:* One of the chiffon beauties for which Dessès is famous, in an important new Paris colour scheme: green, black, and biscuit. The whole point of the dress, a handsome, draped simplicity. Now in America, at Bergdorf Goodman and Marshall Field.





HORST



HORST



JEWELS FROM THE PARIS COLLECTIONS *continued*

Opposite: Fath's most dramatic evening dress—made in three separate pieces. A foreshortened bodice of white chiffon, cowl-draped. A fascia of black satin slashed with cherry-red, looped over a blue satin skirt. Henri Bendel; Marshall Field; I. Magnin. *Above:* The longest earrings in Paris—Paulette's three-strand waterfalls, with the stones set in black. Here the stones are topaz and jet; Paulette did other waterfall earrings in rhinestones and gold. *Right:* Dessès' new way with skirts—all the fullness is in the fans of stiffened folds springing from each hip; the front and back are flat. Short evening dress of mauve taffeta, with its own coat. Shantung taffeta by Duplan, woven of DuPont rayon. *Below:* High pronged settings for real rhinestones and unreal pearls—substance of the jewellery news at Fath. Rhinestones alone make the antennae-pin in the new "Bird's-head" shape; pearls alone make the single-strand necklace, the mound pin. The double necklace, one strand of pearls and one of rhinestones. All, in America now at Saks Fifth.



HENRY CLARKE



Drawn from Vogue Patterns:

THE COATED DRESS









Here, quite simply, is how to go about having one of the best-put-together looks in all fashion. It's like this. A Vogue Pattern for the dress-with-its-own-coat. A few yards of two related fabrics (one fabric for the coat, one for the dress and the coat's lining). Careful sewing—professional or not. Careful final pressing—and here, it had better be professional (only a tailor's pressing really smooths the new-sewn seam). And there you have it. There, the complete costume, for April and after. One word about fabric choices: we've suggested grey with grey, light with dark. But if you want to be one of the first women in America to wear a fashion that's coming in from Paris, make the coat of a flowered silk Shantung, and line it with a colour that reflects that of the print.
This page: The narrow dress with its own kimono coat. Might be made of Shantung, light grey and dark. Pattern No. 675.
Opposite page: The curved dress with its own "bathrobe" coat. Might try linen, oyster over black. Pattern S-4312.
For back views, sizes, and material required turn to page 156.

BRIDES' HANDBOOK—17 PAGES

HERE, IDEAS FROM PARIS





They're offered frankly as propaganda, these first pages of our brides' handbook—propaganda for the memorable wedding, the beautiful wedding dress. Making our point: these ideas from the Paris collections. *Opposite:* Lace, and lace-embroidered, for a wedding dress and veil by Dessès. The skirt, flat front and back with fan-wise folds at the sides; the veil, a sheer drop to the floor from the little bandeau. Lace for the dress, and the lace embroidered on the veil, of Celanese acetate. *Above:* Embroidered white organdie makes a bridesmaid's dress, a lovely, informal wedding dress. It is just ankle-length, has a belled-out skirt, a slight, barely cowled bodice, in the Vermeer tradition. Designed by Dior, with a face-revealing little bonnet of the same embroidered organdie. (No brim at all—why cover up a pretty bridesmaid's face?) *Left:* The return of point d'esprit in a wedding dress and veil by Griffe. The dress, high-waisted in front, with a faille bodice that loops just under the bosom, dips to a huge bow, low in back. Holding the point d'esprit veil, a coronet that's made entirely of little white flowers.



NYLON LACE: FOR A BRIDE—FOREVER





All this delectable and lavishly-used lace is nylon. And guaranteed to take much of the fun out of a laundress' life. For in the old days, if she brought your laces Through Whole, she was praised immoderately. She'll miss that. Now, she'll have to have other outlets. For nylon lace only *looks* wispy; its stamina is startling through washings and wearings. So here, lingerie, pretty enough for a trousseau, but not a once-in-a-lifetime fling. It's a lasting dream become a reality. *Far left:* A sunburst of nylon tricot; a bodice of hand-drawn nylon lace, over net. By Vanity Fair, $70; Lord & Taylor. *Centre:* Slip of pleated nylon tricot and nylon lace. By Vanity Fair, $50; Henri Bendel; Marshall Field; Frost Bros. *Above:* Écru nylon lace, beige nylon tricot. Gown, about $35; peignoir, $70. By Henson; from Altman; J. W. Robinson. *Background:* Movable shutter panels by Paul Heinley.

BRIDES' SILVER CHECK LIST

Silver is a bride's best friend, if she knows how to buy it. Although there are no hard-and-fast rules to silver buying, there are some good assumptions to be noted. Silver, like real estate, always has a future. Buying silver should never be a matter of snap judgment. Design should not be a matter of fad or fashion but of design. A visit to the Metropolitan Museum of Art proves the merit of the two-hundred-year-old designs shown on these pages and still made today. Here are sterling silver reproductions of classics by such master silversmiths as Paul Revere and Wynkoop. It's a wise bride who chooses her silver for its form *and* its adaptability. The coffeepot (opposite) can be used as well for chocolate and tea; the tray, for cocktails or sandwiches; the covered vegetable dish (opposite, lower right) once the handle is removed performs as a pair; the bowl (below, left), for nuts, cigarettes, sauces or carnations. A good silver foundation need not be built in a day. It grows according to the requirements and the means.

Vogue lists (left) a studied minimum of flat silver for entertaining a maximum of two guests; lists additions expanding facilities to a buffet for twelve. And (far below) three suggested markings, admirably suited to the lines and form of timelessly beautiful silver. *The markings, first:* Triangle of Dark Roman letters using the bride's maiden initials only, her surname initial at the bottom. *Second:* English script using bride's maiden initials only, her surname in the centre. *Third:* Triangle of Open Roman letters using both bride's and groom's initials, her first and his separated by a star with their surname initial placed at the apex.

MINIMUM REQUIREMENT

8 TEASPOONS
4 DESSERTSPOONS
4 LARGE OVAL-BOWLED SOUPSPOONS
OR 4 EXTRA DESSERTSPOONS
4 SERVING SPOONS
OR 4 EXTRA SOUPSPOONS
8 DINNER FORKS
(FOUR TO BE USED AS SERVING FORKS)
4 LUNCHEON FORKS
(ALSO USED FOR FISH, SALAD, OR DESSERT)
4 DINNER KNIVES WITH STEEL BLADES
4 LUNCHEON KNIVES
(ALSO USED FOR FISH)
4 BUTTER KNIVES
1 GRAVY LADLE
4 DEMITASSE SPOONS

ADD, FOR BUFFETS FOR 12

8 DINNER FORKS
8 LUNCHEON FORKS
8 DINNER KNIVES
8 DESSERTSPOONS
8 DEMITASSE SPOONS



L B
H

M E

P
E J

Above, from left to right:
Wynkoop bowl, $52*; Black, Starr & Gorham
Pepper mill, $25*; Robert Ensko
Trencher salt dish, $66* a pair; Robert Ensko
Salt spoon, $5* a pair; Robert Ensko
(All reproductions)

BLUMENFELD

Above:
Round tray, $68*; by Tuttle
Sugar and creamer, $41* a pair; Black, Starr & Gorham
Coffeepot, boxwood handle, $150*; Robert Ensko
Below, left:
Oval platter, $135*; International, at Plummer's
Below, right:
Covered vegetable dish, $175*; Robert Ensko
(All reproductions)





*FEDERAL TAX INCLUDED





DE SEGONZAC

CHARLES DE BEISTEGUI'S SILVER ROOM





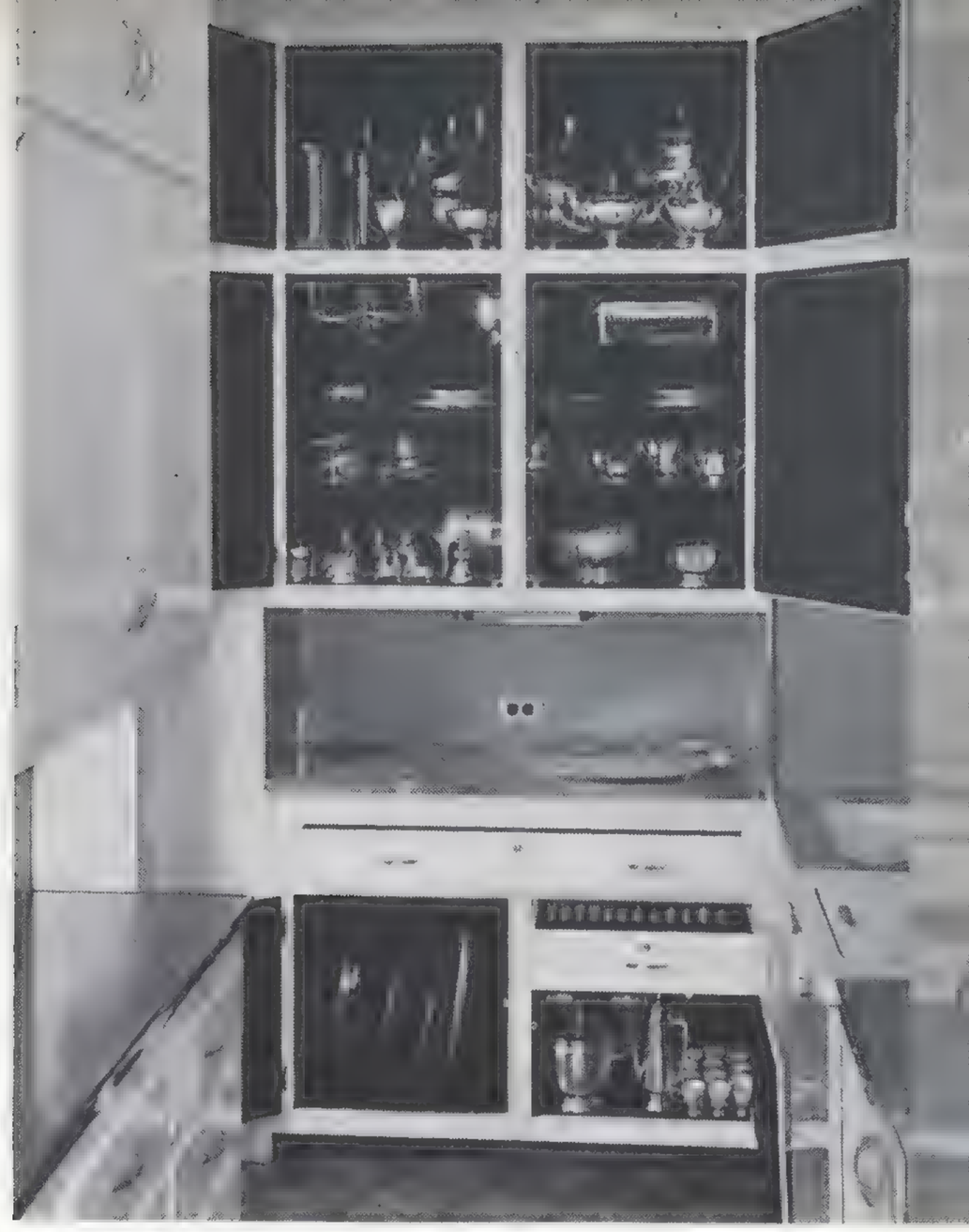
THE SILVER LINING

Silver is a bride's best friend, if she only knew it. It gets more beautiful with age. It doesn't break, and the dents and scratches of time or usage can be erased by any silversmith. In the face of such obvious merits, silver makes certain demands but fewer than most people think. It requires far less care than the propagandists in maids' uniforms claim. Silver must be cleaned, *or*, and here's a capital plus in a minus column, carefully stored. Although silver storage sometimes rises to great heights and the grand scale (opposite) it can be achieved with such functional devices as the converted kitchen cabinet (right).

Standard enamelled kitchen cabinets were built into a streamlined pantry by Alban Conway, the decorator. Double indemnity against tarnish is supplied by air-tight containers, drawers, shelves, and bins all lined in Pacific Silver Cloth. (This patented fabric which can be bought in ready-made bags or by the yard, comes soaked with a chemical compound which absorbs sulphur gas, the villainous element that causes tarnish.) As the bulk of this silver is in daily use, washed, scrubbed, and well dried before being replaced in the cabinets, it requires a minimum of work, a thorough polishing every three months.

In her New York apartment, Mrs. Richard Rheem turned a coat closet into a silver storeroom (below). Again, Pacific Silver Cloth is used to line ceiling, walls, and shelves—top-side and bottom-side—and as protection between stacked pieces. In this way she keeps her sizable collection of old English, French, and Brazilian silver glistening while only scheduling silver-cleaning on a monthly basis.

On the grandest scale, Charles de Beistegui, at his Château de Groussay just outside Paris, devotes a whole room to silver storage and cleaning. A steel safe-door, tufted on the inside, leads into a small room carpeted in billiard cloth green. Black and gold cupboards, stretching from floor to ceiling, dominate two walls. Inside them, behind still another set of doors, made of glass, are felt-covered shelves filled with antique French and Georgian English silver. *(Continued on page 153)*



KITCHEN CABINET CONVERTED TO SILVER STORAGE

MRS. RICHARD RHEEM'S SILVER CLOSET



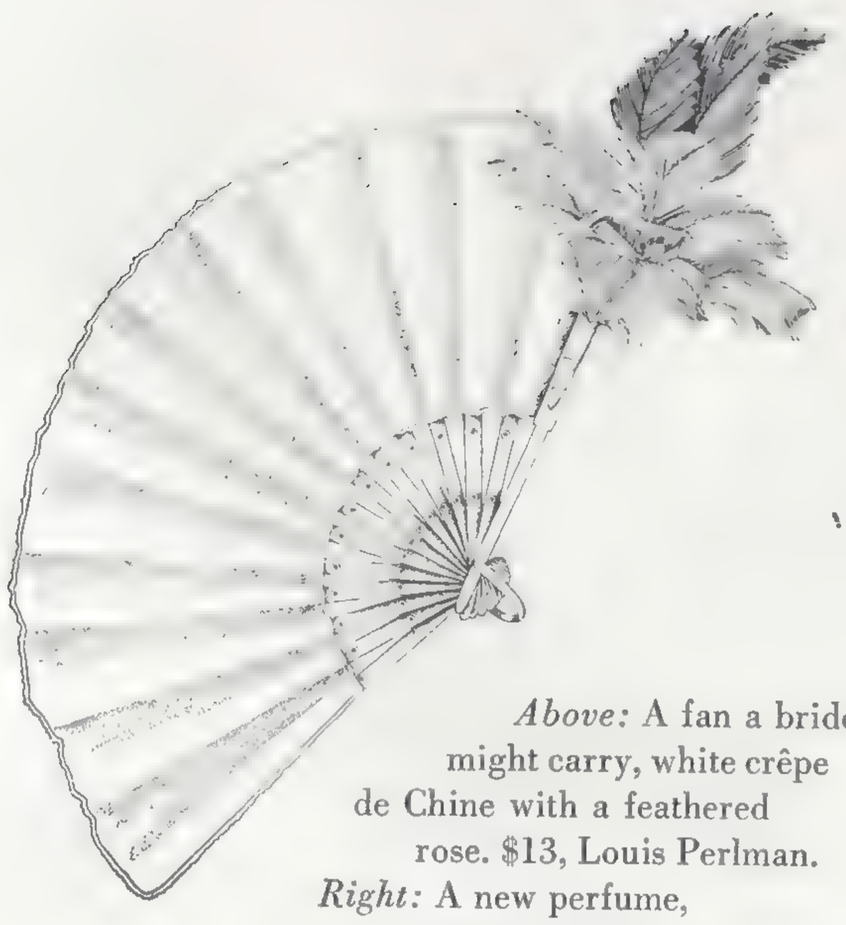
HAANEL CASSIDY



MARRYING FOR LOVE

She's marrying for love, and her dress is a wedding dress. That's all there is to it—a dress to be married in, to make her look as beautiful as she's ever hoped she'd look, at a price that's under $40. We make no other guarantees—she won't wear it later for country-club dances; she won't (we hope) cut it off for bridge parties. She'll be married in it, wonderfully, memorably, whether at home, at a hotel, or at a church. (The only place it would be out of place would be City Hall.) The dress we mean, photographed on the opposite page, is in a long line of tradition—that of the sweepingly full, and full-length wedding dress. On the right, another dress, still traditional, but this time, the skirt's day length. Either of these dresses is correct, whether the bride has attendants or not, carries flowers or not, whether the man she marries wears a cutaway or a dark blue suit.

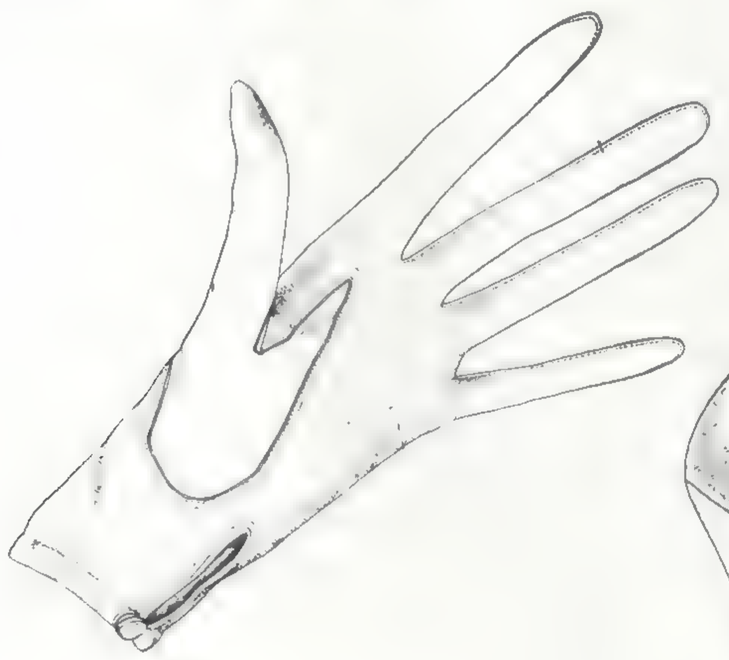
Opposite page: Wedding dress in a long line of tradition—the skirt full, and full-length. White organdie with a woven stripe of denser organdie, the high, round neck bound in satin, the belt, rayon satin too. Made of Fisba woven-stripe organdie. $40. Jay Thorpe; Woodward & Lothrop; Sakowitz; The Broadway. Her headdress, a pearl snood over tulle.
Right: Wedding dress in a new tradition—this time, the skirt is short. Again, white organdie, with a sewn-on fascia of lace. $35, Jay Thorpe; Younkers. On her head, Madcaps' ribbon bow, at Jay Thorpe.
Other ideas to make a wedding a wedding: the details noted on the margin of this page; further details in *Vogue's Book of Etiquette;* the bridesmaids' dresses, and Grooms' Handbook, noted in this issue.

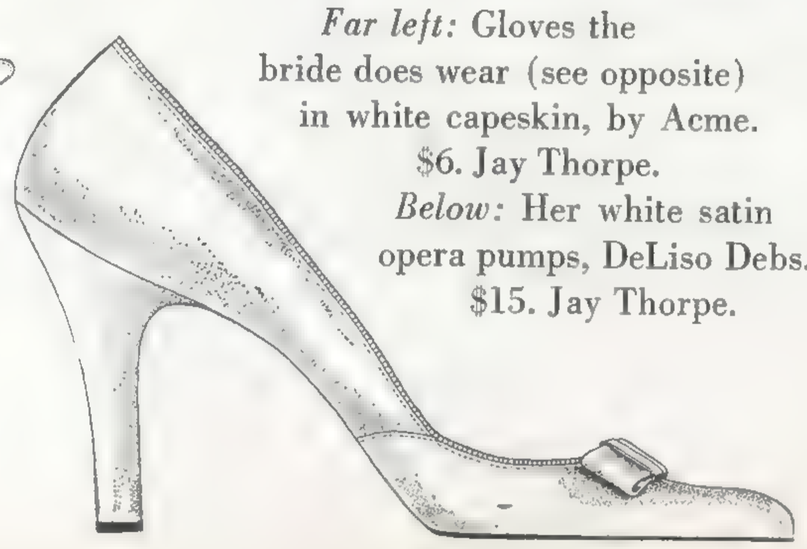


Above: A fan a bride might carry, white crêpe de Chine with a feathered rose. $13, Louis Perlman.
Right: A new perfume, obviously named for a bride—"Most Precious." Saks Fifth.









Far left: Gloves the bride does wear (see opposite) in white capeskin, by Acme. $6. Jay Thorpe.
Below: Her white satin opera pumps, DeLiso Debs. $15. Jay Thorpe.

PRIGENT

DRAWINGS BY VICKY PARKER



Above: To precede the bride, traditional organdie untraditionally striped in red. By Rappi. $40. Jay Thorpe.



Above: Palest pink organdie dress, with its own bouquet of white flowers, in appliqué. By Rappi, $70. Jay Thorpe.
Right: Daisy addenda, the handkerchief of white Swiss sheer cotton. By Celebritees. $2, Jay Thorpe.
The perfume: "Réplique," a scent from the cool greens that bower summer weddings. Imported from France by Jay Thorpe.





CATCHING BOUQUETS AT THE WEDDING

For the bride, the once-in-a-lifetime dress (see the pages preceding). But for the bridesmaid, a dress for the wedding that's a dress for the season. And that's exactly what we have here. These three, day length, are for late-day many days; looking, on the later occasions, as if they'd never been near a grain of rice. One is a traditional pastel, as clearly intended for summer dancing as for a wedding; two are shot with vivid stripes, a new dash of excitement for the processional *and* for little evenings. *Other ideas* for the pretty girls who surround the bride: Don't overlook separates, now part of all young lives, including the bridesmaid's rôle (an organdie skirt, an organdie blouse, can be used together or separately, later).... To show the young faces, little caps that bind the head like a scarf and tie in back.... Geranium bouquets, small and colourful.... Or, for an all-white wedding, froths of fern instead of flowers, and green satin slippers.... Or, if there are four or six attendants all in white, kid sandals in the pale and varying shades of Jordan almonds, one for each. *Opposite page:* Bridesmaid's dress for the day and the season, white starched chiffon cleanly plaided in red satin, and sashed with red taffeta. By Kay Selig; these fabrics of acetate and Enka rayon. $30. From Jay Thorpe; Harzfeld's; Famous-Barr; I. Magnin.

PRIGENT



YOUNG PARIS COPY: THE TUCK-IN JACKET





HENRY CLARKE

This is what one Paris designer did to the short jacket: tucked it into a fascia, placed it above a rounded skirt—and ended up with two of the most exciting young costumes in Paris. This is what Lord & Taylor did with these Paris originals: imported them for line-by-line copying, made them available in America just at a time when the young bride might consider them for her going-away plans. *Opposite:* The short jacket with the faraway collar is grey flannel, tucks in everywhere but at the very front to a fascia of bright red wool jersey. Worn above the fascia, a scoop-necked, long-sleeved blouse of red jersey to match; below it, a grey flannel skirt, stitched and rounded. A four-piece suit, about $70. *Above:* Dress-and-jacket costume—the white piqué short jacket tucks in only at the front to a fascia of navy-blue chiffon, worn on a navy-blue sheer wool dress. Grosgrain threads the jacket neckline. About $55. *Both costumes, Lord & Taylor.*

BRIDE'S LINGERIE—THE PRICE, A PLEASANT SURPRISE



RUTLEDGE



You'd expect it to be all white, all young, all pretty—the bride's lingerie. That was always so. What's never been so before is this: a lingerie trousseau that can cost very little, can have heirloom endurance. The bride may have more (dozens, hundreds), but these ten pieces (here and on the next page) can be enough . . . nylon being the consistent daily magic that it is in today's world. *Opposite page, top:* In nylon tricot (about as fragile as blue jeans), fragile-looking peignoir, its bodice a frost of rose embroidery, with bows to tie at neckline and waist. Beneath it, a nightdress of the same DuPont nylon, full-skirted, its hem embroidered. Both in white. By Carter's. The peignoir, $30; nightdress, $17. Altman; Wanamaker's, Phila.; Hudson's. *Opposite page, below:* As pretty as it is tireless, white nylon tricot slip with circular skirt, and pleated nylon net at bosom and hem. By Carter's. Junior sizes. $10. Lord & Taylor. *On this page, right:* Shaped like a boat—the neckline of this white nylon tricot nightdress. With blue bowknots and embroidery over the sheer bodice, blue satin bows at the shoulders. By Kickernick. $20. Best's; The Dayton Co. *On this page, below:* Brides love lace. Here it's nylon and it's lavish—almost half this nylon tricot slip. Of course in white; and a shrewd extra in black, navy blue, or topaz. By Van Raalte. $15. Saks Fifth; Thalhimers.





BRIDE'S LINGERIE *continued*



More of the lingerie trousseau begun on the preceding pages. Here a third nightdress; brassières and petticoats. Now it's complete. For some brides, a beautiful minimum, to be expanded. For some a faultless maximum. Not illustrated but present, D'Orsay's "Divine," perky carnation scent, fresh and light for spring brides. *Above:* So simple, so satisfactory, a bride might want several. In white *and* pink *and* blue. Embroidered nylon nightdress, ribbon-tied waist. By Artemis; $10. McCreery's. *Left:* Stiffened petticoat, all nylon lace, firmed with nylon horsehair; white. $15; by Seamprufe. Stern's. With a wired strapless brassière of nylon lace and nylon marquisette; white. By Lily of France; $7. Saks Fifth. *Below:* New, and smoothed with a hip yoke, wide-skirted petticoat of white nylon. Deep double ruffle of fine nylon embroidery on sheer nylon. By Rogers. $9; Best's. White nylon brassière. By Lily of France. $4; Saks Fifth.





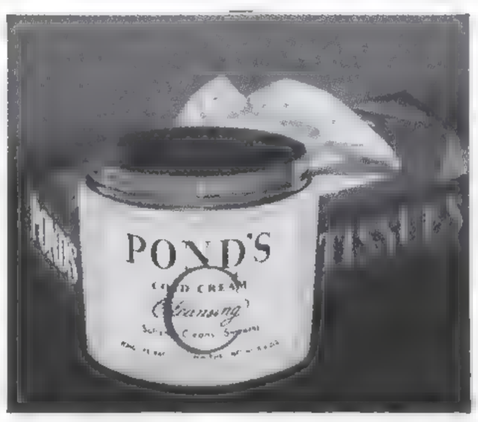
RUTLEDGE



THE LADY MAUREEN COOPER . . . lovely British peeress, descended from the Earls of Clancarty. Her exquisite complexion has a pink-petal silkiness! Her beloved beauty care is Pond's Cold Cream. "It's just *ideal*," she says. "Pond's Cold Cream leaves my skin so wonderfully smooth and soft."

You owe it to yourself—

to encourage the beauty of your face! No woman needs to stay drab and "blanked out" by a feeling of self-discouragement. The way you look directly affects the way you feel. Looking lovely gives you a most charming glow of confidence that sparkles happily out from your face. This brings other people closer to the *real* delightful Inner You.



Get a *big* jar of Pond's today. Start now to help *your* face show the world your loveliest self.

The Lady

Maureen Cooper

Her enchanting face is a radiant interpreter of her bewitching Inner Self

She is *especially* endearing, the young Lady Cooper! The laugh-twinkles in her eyes, the curve of her smile, her beautiful complexion—give you a charming reflection of the friendly responsiveness that is her *real* Self.

Showing *your* own charm can make *you* such an entrancing person. Make sure your face tells the true story of *your* Inner Self.

WHY THIS GOOD CREAM-CLEANSING CAN DO SO MUCH FOR YOUR SKIN

Why is it every real beauty is devoted to cream?

Cream *never* dries the skin. Cream *really* gets out all the dirt, *really* gets off all the make-up . . . *really* leaves your skin looking its cleanest, softest, silkiest.

Every woman who uses this special "Outside-Inside" face treatment with Pond's Cold Cream can *see* and *feel right away* how much good it does her face. *You* will love it, too. Use this Pond's Cold Cream care *every* night at bedtime (day cleansings, as well). *This is the way:*

"Outside-Inside" Face Treatment

Hot Stimulation—a good splashing with hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—with more Pond's to rinse off last traces of dirt. Tissue off—*lightly*.

Cold Stimulation—a tonic cold water splash.

This treatment works on *both* sides of your face. *From the Outside*—a brisk circling of light, fluffy Pond's Cold Cream softens and sweeps away skin-dulling dirt. *From the Inside*—every step of this treatment stimulates beautifying circulation.

Lady Maureen Cooper says: "This Pond's treatment gives my skin such a fresh, waked-up feeling."



HANDBOOK FOR YOUNG TRAVELLERS IN EUROPE

Thousands of young Americans will take their momentous first trip abroad this summer. For their convenience and (we hope) for the peace of mind of their parents and the parental pocketbook, Vogue suggests some European travel bargains; cut rates on ships and planes, and three organizations specializing in student tours. In the May 1 issue, Vogue plans to show a wardrobe for young travellers.

HOW TO GO

For the first time all major airlines have tourist-class flights scheduled; most lines run them daily. Tourist-class rates on ocean liners are scaled down to below $400 round trip. (Passenger ships and airlines are reluctant to sell one-way passage between May and October, but can be persuaded by a good travel agency.) Freighters appeal to economy travellers by offering greater comfort at low rates; but there are inconveniences—most freighter lines book only one way, list sailings as little as a month in advance and even then dates are subject to changes.

BY SHIP

Passenger Liners: The United States Line, Cunard Line, French Line, Holland-America Line, and Swedish-American Line, all have round-trip tourist rates. In the summer season: Cunard's *Queen Mary* and *Queen Elizabeth* charge $340* round-trip New York to Southampton with not more than four people to a cabin. Holland-America charges $320* round-trip New York to Rotterdam in cabins with accommodations for from three to ten; and $300* for fifty-five berth dormitory space. Swedish-American charges $390* round-trip New York to Copenhagen or Gothenburg; especially appealing to sports addicts headed for Helsinki and the Olympic Games.

Freighters: The U. S. Line, Norwegian American, Swedish-American, or Waterman Steamship Corp. freighters: one way from New York, $200* to British ports, $210* to French ports, $250-$300* to Norwegian and Swedish ports, and $225* to German ports. Only one or two to a cabin and a maximum passenger list of twelve; most fun when done in a group. Aboard freighters, passengers eat at the captain's mess.

BY AIR

Cut Rates: Beginning May 1, transatlantic summer tourist fares on Air France, BOAC, TWA, Pan American, and KLM, among others, trim about $200 off regular rates. Round-trip to London $486, to Paris $522. Smaller baggage allowance, 44 pounds instead of 66 which means a bigger pay load, more crowding. No free meals, but food for a fee.

Air Tours: Biggest bargain of all, air tours; travel on tourist-rate planes, accommodations in moderate-price hotels (two to a room), and sightseeing included in ticket price. Tours range from one week to eight. Among the best are:

BOAC's fifteen-day trip through the British Isles. Fly to Scotland. First night in Glasgow, by train next day to Edinburgh for three days, by motor coach to London stopping overnight at Windermere in the English Lake district which inspired so many of the lyrics of Wordsworth, Keats, and Shelley. Three days in London including a one-day side trip to Oxford, by plane to Shannon and motor coach to Dublin for two days. Back to Shannon and from there back to New York. $610*.

AIR FRANCE's twenty-day tour to Paris, Madrid, and Andalusia. Fly to Paris for five days. Then by air to Madrid, for two days plus an extra day's excursion to El Escorial, Philip II's great trivet-shaped palace. Then a seven-day Andalusian tour by de luxe motor coach of Granada, Málaga, Algeciras, Cádiz, Sevilla, and Córdoba. Madrid again overnight; next day to Toledo then back to Madrid and by plane for a last day in Paris. $910*

TWA's twenty-three-day tour to France, Switzerland, Italy, Belgium, Holland, and England. Fly to Paris for three days. Daylight train trip to Geneva for a day, again by train to Milan via the Italian Lake district. Next day by train to Rome with two days' sightseeing. (Enough to convince the traveller that Mark Twain was right when he wrote: "The Creator made Italy from designs by Michael Angelo.") A day in Florence, another day in Venice; by train back to Switzerland and a steamer trip around Lake Lucerne. To Brussels and Amsterdam for a day each, then by train and night boat to London. Three days in London including a day's trip to Stratford-on-Avon, back to London and home. $971* which includes three meals a day except in London and Paris.

MOTOR CARS AND BICYCLES

General: For trips of eight weeks or under, the best and cheapest arrangement is to rent a car. For visits longer than eight weeks it is worth shipping a car abroad; all arrangements made through AAA with round-trip shipping costs about $400. Steamship lines charge $10 to ship bicycles to European ports.

Car Rental in Paris: Arrangements should be made beforehand through AAA, but last-minute plans possible at the AAA office in Paris, 8 Place Vendôme. A thirty-day trip for four people beginning and ending in Paris, travelling through Switzerland, Italy, Holland, and Belgium can be made for about $385 including gas, insurance, necessary papers, and garaging. For two, a four-horse-power Renault comes to about $60 less.

LOGIS DE FRANCE

Some 500 government-supervised pensions, where room and board costs $3 to $6 a day. These *logis* are scattered throughout France in strategic spots from a sightseeing standpoint.

(Continued on page 150)

*PRICES APPROXIMATE



NEWEST COSMETIC FASHION

IS A "FACE LIFT"

Frances Denney

INVISIBLE BEAUTY STRAP

You can actually see and feel this new flowing cream making you more beautiful. It gives a "lift" to your face and throat that quickly pares years off your age—yet it takes only a few seconds to massage it onto your skin.

Invisible Beauty Strap gives the face a firming, lifting, bracing feeling and tends to tighten flabby skin and smooth away wrinkles . . . brings a wonderful glow to the complexion. Wonder of wonders! Jawline puffiness, mouth-to-nose lines, and that tired look seem to disappear.

Quickly this new beauty liquid vanishes onto the skin. You will discover you are more beautiful, truly glamorous—because your skin looks firm, lifted, tight before you apply powder base and make-up. This glorious new beauty lasts all day or all evening. Invisible Beauty Strap is sold in the cosmetic departments of fine stores everywhere, or write FRANCES DENNEY, Philadelphia.

INVISIBLE BEAUTY STRAP . . . The only "face lift" you apply just before foundation and make-up to take years off your age. **$5***



BEAUTIFYING LOTION . . . Wakes up dull, sleepy skin. Helps correct roughness, enlarged pores, surface blemishes. A miracle in a bottle. **$2.50***



TEXTURE TINT . . . You can borrow the color of youth with this glamorous liquid foundation. It stays on all day . . . no face powder needed. **$5***

**plus tax*



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She's 40 .. would you guess it?

New "youth tints" in **ROUGE**

Never before a rouge like Blush Tint! *Cream-misted* with a remarkable emollient so it's creamier, easier to blend than you'd ever imagine! Softly muted shades give your skin a natural blush, never a "painted doll" look. Sheer Beauty Blush Tint is for young skins as well as mature. Even if you've never worn rouge —you'll need Blush Tint to accent your new sheer make-up.

Sheer Beauty

Blush Tint Cream Rouge 1.00

Blush Tint Dry Rouge *in mirrored case* **1.25** *prices plus tax*

Blonde, Medium and Brunette shades

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HANDBOOK FOR YOUNG TRAVELLERS IN EUROPE

(Continued from page 148)

STUDENT TOURS

Experiment in International Living. General: A non-profit non-sectarian educational organization which for twenty years has arranged trips for students. Age from 16 to 30. Each group of ten contemporaries operates as an entity. On this year's agenda: twelve European countries, including Yugoslavia (three South American countries, plus Mexico, India, Israel, and the Union of South Africa). Groups of five boys and five girls of the same age bracket, accompanied by a group leader representing Experiment in International Living, go to live in an interesting town in the country of their choice. Each group member is assigned to a family in which there is someone his own age. The "host-family" life is similar to the visitor's life at home. After four weeks the American contingent, joined by contemporaries from the "host-families," take a three-week bicycle-camping trip. Most American visitors end their stay in Europe with a week in Paris.

Requirements: For Austria, Germany, Italy, Spain, or France, two-years' study of the language. (German families are so interested in learning English that some prefer Experimentors with no knowledge of German.)

Applications should be made at the earliest possible date. Cost: About $450 plus transportation for such countries as England, France, Italy, Germany, and Spain. (For India, Brazil, and Israel from $1050 to $1450, transportation included.) For further information, write Experiment in International Living, Putney, Vermont. (N.B. This year 25 European student groups will come to the U. S. to live with American families.)

American Youth Hostels, Inc. General: Six-week to eleven-week trips to Europe between June 6 and July 10. (Also trips to Africa, Mexico, Alaska, Hawaii, Canada, and throughout the U. S.) Boys and girls, with a group leader, bicycle, hike, and travel third-class on trains. Overnight stops at Youth Hostels. Maximum length of stay at any Hostel is usually three days. Luggage in saddle bags is carried on bicycles; many also carry sleeping bags. Routine usually involves a 9:00 A.M. start, bicycling until noon, stopping for a swim or to prowl through a village. Picnic lunch on the road, arriving at a Hostel by five or six. Food is bought in the village and group members cook their own meals. A few Hostels, particularly in England, serve meals. Drinking not allowed inside Hostels; smoking prohibited in dormitories. N.B. *Some Hostels very good, well-chaperoned; others not so good, ineffectively chaperoned.*

Cost: $605* for an eight-week trip through France, Switzerland, Austria, and Italy including transportation. American Youth Hostel card costing $1-$4, according to age, allows members to stay in any Hostel in the world. Hostel rooms cost 25c to 50c a night. For further information write, American Youth Hostels, Inc., 6 East 39th Street, New York.

SITA. General: A corporation which allocates all profits to scholarships and educational use. The Students International Travel Association, better known as SITA, for eighteen years has been running co-educational trips at home and abroad. For teen-agers throughout America's National Parks; for college students and post graduate students, to Europe, Mexico, and the Orient. Groups vary in size, from ten to thirty people, at least one tour leader to every group. SITA plans some fifty tours to Europe this year.

Trip Data: Four "living in families" tours from June 30 to September 12 (similar to Experiment in International Living), to France, Germany, Switzerland, and England. Total cost $600*.

A *faltboot* tour through France, Germany, Switzerland, Italy, Holland, Belgium, Austria, and England. Sailing date June 27, returning to New York September 16. Groups travel while abroad by car, train, and *faltboot* (a collapsible rubber kayak) for paddling down the Moselle, the Rhine, and the Rhône. Total cost $975*.

Olympic Games: SITA members can arrange an extension trip to the summer Olympic Games in Helsinki. Cost: $150-$250 including transportation, expenses in Helsinki, and tickets to the main track and field events, July 19-27.

For further information write SITA—Adventure Trails, Inc., 545 Fifth Avenue, New York, N. Y.

RED TAPE FOR ALL TRAVELLERS

Apply for a passport well ahead of time, a month the absolute minimum. Visas for U. S. citizens are unnecessary except for Germany, Yugoslavia, and Finland. A "grey card" is required for visitors to Vienna (except those arriving by air) as trains travel through a hundred-mile Russian zone. Allied High Commission Permit Office (Department of State, Washington) issues "grey cards" on receipt of the traveller's passport number. Motorists going to Vienna must also have a "grey card" and should make last-minute checks with U. S. consulates on what routes are open. Smallpox vaccination certificate essential for re-entry into U. S.

SUGGESTED TRAVEL AGENTS

American Express Co., 649 Fifth Avenue, New York, N. Y.; Continental-American Travel, Inc., 109 East 57th Street, New York, N. Y.; Thos. Cook & Son, Inc., 587 Fifth Avenue, New York, N. Y.; Ask Mr. Foster Travel Service, Inc., 30 Rockefeller Plaza, New York 20, N. Y.

SUGGESTED READING

A Little Tour in France by Henry James; *The Netherlands* and *Spain* by Sacheverell Sitwell; *Old Calabria* by Norman Douglas; *The Innocents Abroad* by Mark Twain.

*PRICES APPROXIMATE



PARIS IN THE SPRING! Forever young, light-hearted...Paris is unforgettable at this time of year. Sip a leisurely apéritif at a sidewalk café and watch the world go by! Explore the magnificent treasures of art, the famous centers of fashion, the gay night life...in Paris, the city more people want to see first, the city they return to again and again!

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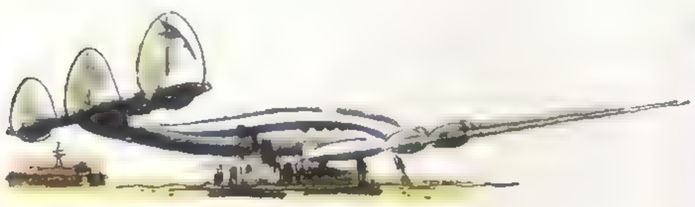
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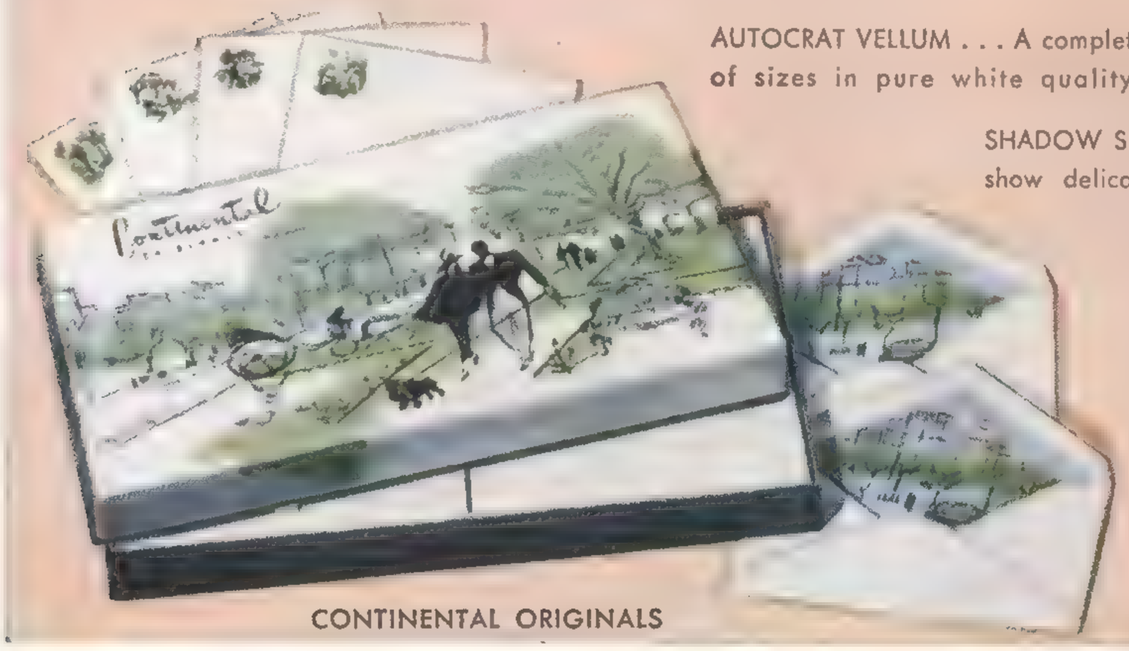
SEE YOUR TRAVEL AGENT or Air France, 683 Fifth Avenue, New York 22, PLaza 9-7000. Offices: Boston, Washington, D. C., Cleveland, Chicago, Dallas, Los Angeles, San Francisco. Representatives in Montreal, Mexico City.

*Meals, moderately priced. New York—Paris fare subject to Governmental approval. Please write AIR FRANCE—Dept. V for details.



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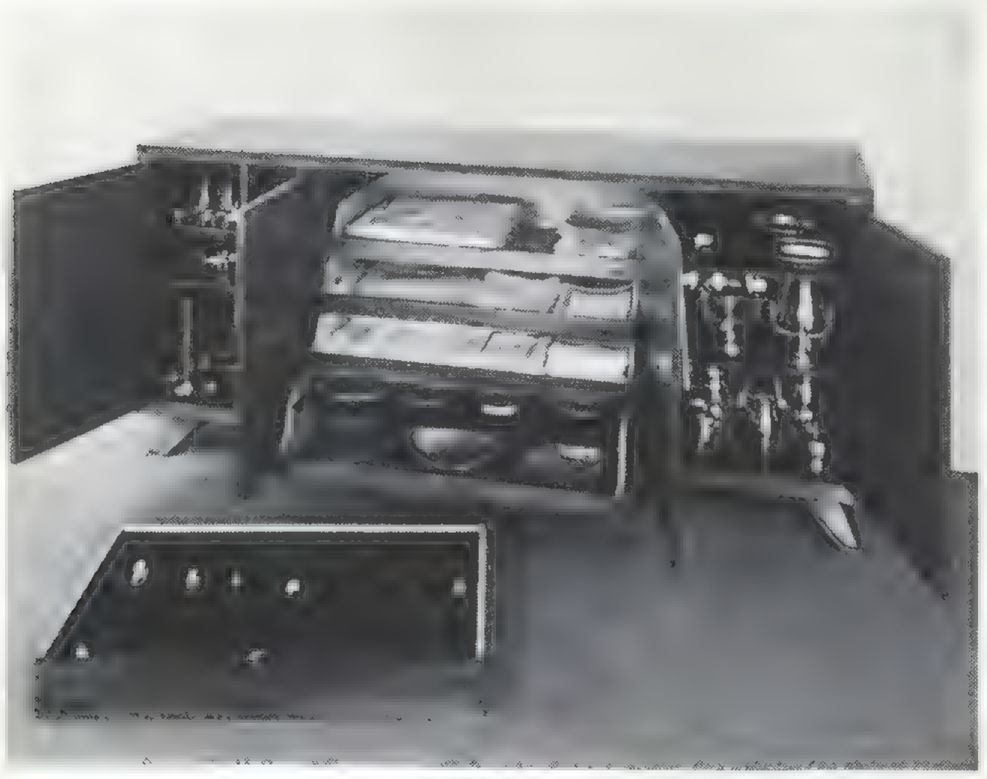
WHITE & WYCKOFF

Distinctive Writing Papers

HOLYOKE · MASSACHUSETTS

THE SILVER LINING

(Continued from page 137)



HAANEL CASSIDY

For a small apartment, a credenza of American walnut with a natural finish (above) designed by Kim Hoffmann and Stephen Heidrich, a resourceful pair of interior designers. It is low enough so that the top can double as a serving table. More important, its compartmented inner life with bins for trays and platters, shelves for holloware, drawers for flat silver. All these silver sections are lined with brown Pacific Silver Cloth; the silver shown, from Gorham.

The smallest, most versatile, and most portable storage unit is a facsimile of a desk file, with bellows sides and a brass lock. Bluntly called Silverfile it is made of a beige plastic moire, is both water- and air-tight and lined with the ubiquitous Pacific Silver Cloth. Its two sizes will accommodate a service for four or a service for eight and its respective prices are $8.95 and $10.95.

Do's and Don't's on Silver

Do use your silver; frequent use and frequent washing is its best care.

Do use a good paste polish, applying it with a damp cloth, rubbing in and adding more until the polish comes off clean; on engraved or *repoussé* pieces a soft brush is better than a cloth.

Do rinse in warm water and dry thoroughly with a piece of soft turkish towelling—good use for those old towels.

Do use a rouge powder applied with a damp cloth or chamois and rubbed with energy. For a high finish, more powder and more elbow grease.

Do rinse again in warm clear water and *dry* thoroughly with chamois.

Do use a kerosene-soaked cloth to remove persistent spots of tarnish and then apply rouge powder.

Do apply transparent coatings of Silvern, a lacquer of Vinylite resins, to lamp bases and picture frames to prevent tarnish.

Don't clean with scratchy detergents.

Don't clean with dirty or scratchy cloths.

Don't clean with steel wool.

Don't ever use *boiling hot* water for rinsing.

SPANISH INFLUENCE FASHIONS

The following is a list of stores throughout the country where the fashions shown on pages 110-111 can be found.

Atlanta, Ga.....Davison-Paxon Co.
Baltimore, Md. .....Hutzler Brothers Co.
Bartlesville, Okla.....Montaldo's
Boston, Mass.....R. H. Stearns Co.
Charlotte, N. C.....Montaldo's
Chicago, Ill.....Mandel Brothers
Cincinnati, Ohio.....Vogue & Vanities
Columbus, Ohio.....Montaldo's
Dallas, Tex.....A. Harris & Co.
Dayton, Ohio.....Billy Lewis, Inc.
Denver, Colo.....Montaldo's
Detroit, Mich..... Himelhoch Bros. & Co.
Easton, Md.....Bird Speakman, Ltd.
East Orange, N. J.....Doop's
Greensboro, N. C..... Montaldo's
Houston, Tex.....Battelstein's, Inc.
Independence, Kans.....Montaldo's
Kansas City, Mo.....Harzfeld's, Inc.
Memphis, Tenn.....Levy's
Milwaukee, Wis.....Louis M. Fritzel
Minneapolis, Minn.....Harold, Inc.
New Orleans, La.....Gus Mayer Co., Ltd.
New York, N. Y.....De Pinna
Oklahoma City, Okla.....Peyton-Marcus
Philadelphia, Pa. ..... Gimbel Brothers
Portland, Ore.....Nicholas Ungar, Inc.
Richmond, Va.....Montaldo's
St. Louis, Mo.....Montaldo's Town House
San Francisco, Cal.
City of Paris Dry Goods Co.
Tulsa, Okla.....Seidenbach's, Inc.
Washington, D. C.....Julius Garfinckel & Co.
Wichita Falls, Tex.....Parisian
Wilmington, Del.....Bird-Speakman, Inc.
Winston-Salem, N. C.....Montaldo's

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goes to the root

of the trouble

to make beauty

bloom again



3.50 plus tax
At leading cosmetic counters everywhere

■ Keeps under-skin moist — corrects dry skin where it starts — second-skin deep. Change to Formulayer and see years of difference in weeks!

HARRIET HUBBARD AYER

390 PARK AVENUE, NEW YORK 22

another Ayer first for beauty



Bottled and packaged in France

DANCING SCHOOL

(Continued from page 114)

up under stricter rules than his own school applies. A member of a large, well-established New York family, he learned his ballroom manners at Dodsworth's, once a unique and famous dancing school. Here, no children entered the room unless Mr. and Mrs. Dodsworth personally recognized them. Boys wore white gloves (De Rham limits this to the girls), and dancing was taught, exactly, by a system of step-size squares marked on the floor. At De Rham's first parties, the great private balls in Newport and New York, involving ramified family tribes, an unruly young dancer might be ordered back to the potted palms.

Just to be sure he missed nothing in his field of dancing De Rham also waltzed throughout Europe, travelled to Cuba to make sure of the rhumba, and learned to jitterbug from a Harlem expert. He gravitated to professional dancing master six years ago when he took over the Benjamin Dancing Classes, as his New York classes are still called. These were founded over fifty years ago under the sponsorship of his aunt, Mrs. Charles de Rham.

William de Rham believes in his school and his system the way some people believe in Vitamin B12. His teaching rests on a firm application of basic rhythms with a strong stress on controlled balance. The theory is hardly new; Irene and Vernon Castle were one couple in a long line of reliable teachers who began from this ground. But De Rham takes a colourful approach. Having played polo, steeplechased, gone in for track, boxing, figure-skating, and golf, he teaches in athletic terms. To put the essential spring in a boy's knees, and his weight properly forward on the balls of his feet, De Rham tells the child to pretend that he's just about to start running. Feeling as he does that "rhythm is the most important thing, not the steps," De Rham would rather have a pupil at six than at eleven, provided he can't have both. Especially in the case of boys, a child who might be unteachable (or refuse to be taught) at eleven can often absorb a lasting sense of rhythm between the ages of five and nine.

Certainly resistance grows with the children. Babies, utterly unself-conscious, throw themselves into dancing as if it were a new game. With pure good will, a three-year-old, told to raise her right hand and unsure just which that is, offers them both. Ten-year-olds become wary. Nothing can change their opinion that lessons are medicine, not cake. In their world every man is for himself, girls a natural enemy. Boys, blind to hopeful ribbons tied in impossible hair, rush for belles, sure in the knowledge that with the belles they won't get stuck. Girls, desperately toeing in, suffer less when their heads loom above their partners' than when their feet are bigger than the boys'. With a wallflower goes a fifty-cent piece from boy to boy and known only to them. Like a curious primitive taboo, it is clutched against the wallflower's back, a bribe from one hot hand to the next. Exhilarated by their own contrariness, stags move in a body with bland, blue-eyed sweetness, trying to knock dignified couples down. At this uneasy age conversation, which until now consisted largely of "Oops," begins to take a line. As tall and timid as giraffes, girls get tough, try for a charming opening gambit with "Why don't you wash behind your ears?" The most successful opener "Where do you go to school?" foreshadows the familiar "Who do you know?"

Although parents, who see the later results, know him as a first-rate teacher, his pupils find William de Rham a tough one. They would roll on the floor at the idea that he sympathizes even slightly, which he does. "It's hard for the girls because they have to follow anything. It's hard for the boys because they have to think." As part of his toughness for one afternoon, he made a couple perform alone, the girl in an agony because she knew the step but would be accused of leading if she corrected the misguided boy. Then De Rham made a pretty girl, pink, composed, looking straight ahead, dance alone with a broom stick. Finally, he cried to a roomful of restless children, "Stop fooling and dance." Somewhere, in classes like these, the children learn to dance.

The youngest group in the Benjamin Dancing Classes absorbs basic rhythms, learns the waltz, the Raspa (this simple, jigging Mexican folk dance is current pet in all the classes), and grazes the fox-trot. The next class takes the fox-trot up seriously. Or, as a blond seven-year-old boy with eyes like rising moons stated, "We have a new dance. It's called the box-trot." The succeeding class adds the samba and, perhaps, the rhumba. By this nine- and ten-year age, the children graduate entirely from the piano to recorded music, struggle with subtle passionate rhythms chosen by De Rham for strict authenticity. They also clear up leftover complications: "Mr. de Rham, my partner's feet are always in my way." The next class, sixth graders in school, takes on the tango, and polishes the samba, shuffling anxiously under the threat, "I'm not going to start the Charleston until nine-tenths of the class can samba." The oldest class, breaking into their teens, dances on Saturday evenings. The following year, two practice parties during the holidays, the junior and senior Benjamin Dances, leave De Rham's pupils almost painlessly at the place where subscription dances, leading up to début parties, begin.

A painless entry into the world at fourteen almost presupposes some pain along the way, for child and parents. To mothers of girls, the agony is usually acute and expensive. Shortages of boys commonly exist in dancing schools prompting many instructors to let boys in free or for very little. William de Rham makes a policy of full payments for boys,

(Continued on page 156)

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actual size

. . . And presenting to YOU with the compliments of Lanvin, Paris

a gold-capped crystal flacon of precious Lanvin Parfum with each 2 pair box. 3.90 and 5.00 a box, complete. Lanvin Stockings, Empire State Bldg., N. Y.

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FOR FORTY-ONE YEARS SPECIALISTS IN FINE SOLE MATERIALS

VOGUE PATTERNS

(Other views of Vogue Patterns on pages 128-129.)



Left: Curved dress; "bathrobe" coat. Sizes 12 to 20 (30 to 38). The coat: 5¼ yards of 35″ fabric; the dress: 3⅞ yards of 35″ fabric. Coat lining: 3¾ yards of 35″ fabric; dress bodice lining: 1 yard. Pattern S-4312. Price, $1.

Below: Narrow dress, kimono coat. Sizes 12 to 20 (30 to 38). The coat: 3¾ yards of 39″ fabric; the dress and coat lining: 6⅜ yards of 39″ fabric. Pattern 675. Price, $2.50.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.

DANCING SCHOOL

(Continued from page 154)

and of having more boys than girls in his class. In spite of all efforts, the stag line sometimes exists on paper only. Extra girls may not dance together in De Rham's classes lest they form the bad habit of leading. Miss Chapin stirs the leftovers in so that everyone gets to dance. The fact that her twelve-year-old child is seen to and stirred in, however, hardly comforts a mother who has patiently bought her daughter a red dress (red dresses are epidemic just now for sixth-graders) in the hopes that she will shine as a belle. Victoria Lincoln, smugly shepherding a son to dancing class, once wrote that, looking down a row of mothers, "You could almost call it, boy or girl, by the degree of peace in their faces."

There are ways to soothe the pain of buffing rough edges off a child. Nothing helps more than early training in fundamental courtesies. A good dancing school expects to teach, as well as dancing, the rules by which growing people can comfortably and securely manage themselves in public. Most children catch on quickly. To a birthday party among the ten-year-olds a mother invited a group of boys and girls some of whom had not learned to dance. One boy parked his partner, a dancing-school girl who was giving him a first lesson, in a chair and said to her, "Wait there. I'll be right back." He skidded up to a group of his friends who showed signs of acute stomach trouble at the idea of being caught on a dance floor. To these scoffers the boy handed one of the best compliments his partner could want.

"Come on, you should try it. I've found a good one."

VOGUE—APRIL 15

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with loveliness

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DISCOVERIES IN BEAUTY

The line of least resistance—the chin-line—has a new ally. Contour-Lift Film, the newest development of Helena Rubinstein, is meant to do for your chin-line and face the sort of work a girdle does for your figure. It's a light fluid that forms an invisible film over face and throat. In it are lubricating oils, an active astringent, and herbal extracts to help stimulate surface circulation. Here; three ways to use Contour-Lift Film. Any one way is good: the three combined—best.

1. In the photograph above, Contour-Lift Film, used as a part of the Helena Rubinstein Salon facial with the advantage of experienced hands to teach just the right motions for application. **2.** In the photograph below, the Contour-Lift Film is being applied after cleansing for an all-night campaign against dryness, sagging, and wrinkles. **3.** Contour-Lift Film worn under make-up helps firm the skin and make fine lines less visible. (*Below*, organdie combing jacket; John Norman.)

GRIGSBY



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...Revolutionary New *Soff-Down* Lined Super-Ebonettes®

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Your hands simply fall in love with this new *Soff-Down* lining the minute they feel it. It's marvelous... so soft, so utterly comfortable!

If you've hated that old clammy perspiration feel, forget it. You can wear Super-Ebonettes for hours — and enjoy every minute of it.

And that velvety *Soff-Down* lining makes these gloves perfectly easy on and off — no more bother than nylon dress gloves!

Feeling is believing — just try Super-Ebonettes on once! After that, you super-smart housekeepers will say, "At last, the glove I've waited for!" You'll quit abusing your hands with dirty housework, hoping to goodness lotions will perform miracles!

Honestly now, nothing is as "kind to your hands" as new Super-Ebonettes! Try them on at your drug, grocery, hardware or department store.



Look for The Yellow *Soff-Down* Lining

Designed by Raymond Loewy Associates

Guaranteed by Good Housekeeping

Easy to Work in Super-sheer for sure-fingered dexterity... snug-to-tip curved fingers... rugged non-slip grip... satin-black oil, grease and acid resistant DuPont *milled* neoprene.

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Easy to slip on.....Delightful to feel.....and Heaven to wear!



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For the sleekest fit, the free 'n' easiest comfort ever in an all-in-one—look for the label that says Life by Formfit! A supple LIFE FOUNDATION slims and smooths you in *one unbroken sweep* from bust to thighs. Tailored-to-fit with can't-be-copied Formfit perfection, it gives you firm control with action-free comfort. Instantly transforms even a "so-so" figure into A Sweetheart of a Figure! So be fitted at any of the better stores. See the glamorous difference a LIFE FOUNDATION can make. You'll know then why more women demand Formfit than any other brand.

Life Foundations from $10.95

For a Sweetheart of a Figure

THE FORMFIT COMPANY, CHICAGO, NEW YORK

ONLY FORMFIT MAKES Life BRAS, GIRDLES, FOUNDATIONS

CONTINUED: THE LONG ARM OF COINCIDENCE

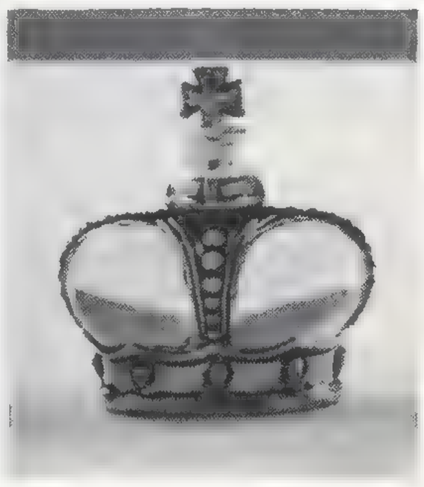




A memorable and lingering scent,
"Evening in Paris" by Bourjois.

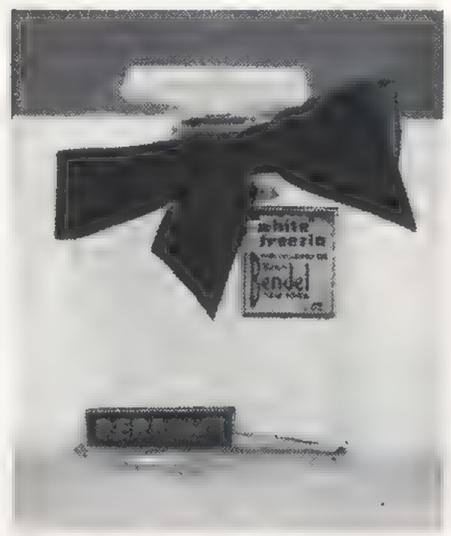
Brewed of jasmine to be a fragrant
go-between, "Messager" by Renoir.





A rich perfume, a deep sparkle,
"Crown Jewel" by Prince Matchabelli.

The sweet, single-flower fragrance
"White Freezia" by Henri Bendel.





Sun-warmed blossoms, blended in
Shulton's "Desert Flower."

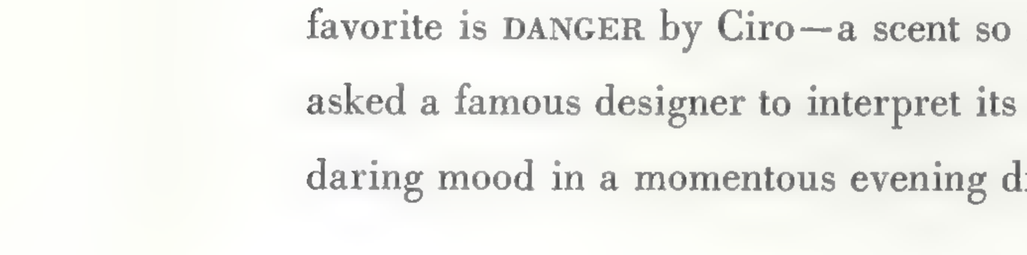
(More on page 162.)

RUTLEDGE

"I WANT A DRESS AS PERSUASIVE AS MY PERFUME"

MRS. PHILIP POOL, distinguished in New York society for her slim grace and superb clothes, considers perfume almost as essential as the air she breathes. Her favorite is DANGER by Ciro—a scent so beloved, she asked a famous designer to interpret its delectably daring mood in a momentous evening dress.

(DANGER does something almost hypnotic to the woman who wears it. She finds herself saying and doing unexpected, delightful things. She feels exciting. And she *is*.)



DANGER (*the perfume*) imprisoned in its lovely Ciro bottle, a permanent fixture on Mrs. Pool's dressing table. She says: "*Danger* has a fine, reckless quality. I especially love wearing it at night."

DANGER (*the dress*) gets designer Ceil Chapman's final inspection. She says: "One whiff of *Danger* inspired me!" She used dramatic horsehair lace for the "Danger" dress.

DANGER (*dual role*). Wearing both the perfume and the dress, this is the way Mrs. Pool will look on the night of April 15th at society's celebrated Ciro Ball for the New York Infirmary.



CONTINUED: THE LONG ARM OF COINCIDENCE





A whiff of carnations, both spicy and sweet, "Divine" by D'Orsay.



Tracery in a feminine hand, delicate "Chantilly" by Houbigant.



Flowers blended and seasoned with spice, the "Magic Hour" of Dorothy Gray.



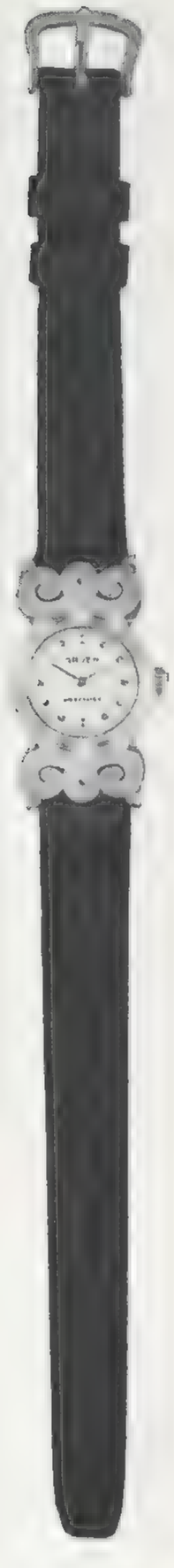
Brilliance added to a lilac fragrance, "Red Lilac" by Lenthéric.



Tangy, with floral edges, Helena Rubinstein's "Command Performance."

RUTLEDGE





there's only one watch like this!

At last . . . the new-world wonder of the self-winding watch, perfected by the fashion talent of Gruen into incredible fineness and daintiness. The new Gruen Autowind "Mayfair Superb" is the **smallest self-winding watch** for women ever devised . . . magically winds itself as you brush your hair, fasten your pearls, slip on your furs. The "Mayfair Superb" is so rare, so fine, so this-minute-new, that its production is limited — but you may be one of the favored few! In 14-karat gold with 17-jewel movement, $165.00.

Gruen

the first word in Precision*
the last word in Style

*"Precision" & "The Precision Watch" are registered trade-marks. © 1952, The Gruen Watch Company. Price includes federal tax and is subject to change without notice



What Future for Dimitrios?

What future for Dimitrios aged 3? His home is a pigsty lent by another villager . . . light comes through two tiny holes. His bed is the earthen floor on which very dirty rags are spread at night. His daily meal is a scrap of bread . . . a few olives. No mother to take care of him, to dry a tear, to pat him gently, to scold and kiss. . . .

Dimitrios is the youngest of three children whose mother was killed in the fighting of Greece. His father, a poor shepherd disabled by the war, spends his days foraging for food for his family. There are no sheep to tend.

It is hard to believe that in the year 1952, children like Dimitrios live in such deep misery. The war still goes on for them . . . your help can mean love and security and, finally, rehabilitation. The Plan is dedicated to Peace in a world where our children will have to live with these children . . . we need your help to help them!

You alone, or as a member of a group, can help these children by becoming a Foster Parent. You will immediately be sent the case history and picture of "your" child upon receipt of application with initial payment. Your relationship with "your" child is on a most personal level . . . we do no mass relief. Each child, treated as an individual, receives food, clothing, shelter, education and medical care according to his/her needs.

"Your" child is told that you are his/her Foster Parent, and correspondence through our office is encouraged. At once the child is touched by love and thus a sense of belonging is created.

The Plan is a non-political, non-profit, non-sectarian, independent relief organization, helping children in Greece, France, Belgium, Italy, Holland and England and is registered under No. VFA019 with the Advisory Committee on Voluntary Foreign Aid of the Department of State.

Funds are needed desperately for plastic surgery, artificial limbs, artificial eyes, that the children who have suffered so cruelly may have the necessary aids to give them some comfort, hope and love. Your help is not only vital to a child struggling for life itself—but also toward world understanding and friendship. Your help can mean—and do—so much. Won't you share with one of them, please?

Contributions Deductible From Income Tax.

15th Anniversary Year—1937-1952

Foster Parents' Plan For War Children, Inc.

55 W. 42nd Street, New York 18, N. Y.

Partial List of Sponsors and Foster Parents

Nancy Craig, Mary Pickford, Mrs. William Paley, Mr. and Mrs. Fredric March, Helen Hayes, Edward R. Murrow, Larry LeSueur, Ned Calmer, Joan Bennett.

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55 W. 42nd St., New York 18, N. Y.
In Canada: P. O. Box 65, Station B, Montreal, Que.

A. I wish to become a Foster Parent of a War Child for one year. If possible, sex..... I will pay $15 a month for one year ($180). Payment will be made monthly ( ), quarterly ( ), yearly ( ). I enclose herewith my first payment $.....

B. I cannot "adopt" a child, but I would like to help a child by contributing $.....

Name .....

Address .....

City .....Zone.....State.....Date.....

Contributions are deductible from Income Tax

COOKING WITH CARRY-OVERS: RECIPES BY BOULESTIN

The Best of Boulestin, edited by Elvia and Maurice Firuski, and published by Greenberg, is a compilation of recipes from nine cookbooks by X. Marcel Boulestin, who died in 1943. At one time a collaborator with Willy (that factory for ghost-writers, the most famous of whom was Colette). Boulestin worked as a decorator before he became a famous amateur chef, operating his celebrated restaurant in London. Since he believed that the week's food should be planned in advance with every bought item used, there are in this new book numerous recipes for using the inevitable "extras."

FISH

Mushrooms Stuffed with Fish

Take some large fresh mushrooms, cut off the ends of the stalks, and carefully sever the stalks from the mushroom caps. Cook stalks for a quarter of an hour in butter, adding salt and pepper at the last moment. Then chop finely any left-over white fish with the mushroom stalks, parsley, and a tiny piece of garlic. Add a whole egg and mix well. Fill the mushroom caps with this mixture, sprinkle with bread crumbs, put a small piece of butter on each, and cook in the oven in a buttered dish for about a quarter of an hour. Serve on fried bread.

This dish can be varied by the addition of lobster, mussels, or scallops.

Another way of serving this is with a sauce. Make a very much reduced stock with the bones and head of fish, white wine, bouquet, and slices of onions. Let the mixture reduce, and add some butter at the last moment. If making this dish with mussels, reduce stock left after cooking the mussels, add it to flour lightly cooked in butter, and then cook like béchamel sauce. In either case, put the mushrooms in the dish with the sauce, and croutons round the dish so that they do not get sodden.

Potatoes Armoricaine

Take large floury potatoes, scrub well, and bake in their skins in the oven. When cooked, cut in two, lengthways, and scoop out the inside carefully. Put in a bowl and mash well with a little butter, chopped parsley, and stir in flakes of cooked haddock or salmon.

Fill the potato skins with this mixture, well spiced. Sprinkle with some grated Parmesan, and put a small piece of butter on top. Brown quickly in the oven, or under the grill.

Small Fish Soufflés

Take about three-quarters of a pound of cold turbot or of any boiled fish. Mash well and strain through a sieve. Season with salt, pepper, and paprika; add the yolks of two eggs, a glass of cream, then the whites beaten to a stiff froth. Mix well and put in small soufflé dishes. Sprinkle with grated cheese and bake for about twelve minutes.

MEAT AND FOWL

Chicken with Cheese

Cut the meat left over from a roast chicken in small pieces. Place in a fireproof dish and cover with a béchamel sauce and grated cheese, surrounded by purée of potatoes. Brown in the oven.

Ragout of Duck

Make a small amount of brown *roux*, add some chopped onion, and put in, whipping well, a tumblerful of half meat stock, half dry white wine, salt, pepper, a bouquet. Add remnants of a roast duck, and cook slowly for 20 minutes.

Then add eight or ten little pork sausages (the kind known as Chipolata) previously grilled or fried, and a few stoned olives. Cook for a few minutes more. Garnish with triangles of fried bread. Remove bouquet before serving.

Pheasant Croquettes

Pound through a sieve remnants of roast pheasant and a very small quantity of lean, cooked ham, chopped finely and well seasoned. Add a little béchamel sauce, one yolk of egg (or two, according to quantities), and mix well. The mixture should be fairly stiff.

Shape the croquettes rather small, dip in beaten eggs, roll in white bread crumbs, and fry in deep fat.

This is a typical example of frying in deep fat. There should be lots of it, so that the croquettes do not touch each other and can revolve freely. The fat should be very hot so that the coating of bread crumbs is fixed straight away and forms a dry and crisp outside.

Chopped Guinea Hen

Fry one small chopped onion in butter. Add two or three tomatoes cut in pieces (skin and pips removed) and cook for two minutes. Chop finely the guinea hen meat and some lean ham and mix well with tomato mixture. Season well. Place in a buttered fireproof dish and cover with a layer of purée of potatoes made very smooth with milk and butter. Start on the range and finish browning in the oven.

Game Soup

Boil remnants of roast game for about three-quarters of an hour with carrots, onions, a head of celery, a bouquet, salt and pepper. When reduced, pass the soup through a fine colander. Remove the pieces of flesh remaining on bones, pound in a mortar and strain through a sieve. Add a very small quantity of stale bread crumbs, mix with the stock, and bind at the last minute with fresh cream. Serve with small fried croutons.

Boiled Beef Salad

If you have been making soup you will find left in the saucepan some quite good pieces of meat and vegetables. Cut these pieces into small cubes. Add the white of one hard-boiled egg and finely chopped onion or shallot. Make a salad dressing of oil, vinegar, pepper and salt; thicken with mustard and the crushed yolk of the hard-boiled egg. Stir well with meat and vegetables, and use as hors d'oeuvre.

Ham Mousse

Cut about one pound of ham in small cubes. Be sure to cut away all fat. Grind fine in a meat grinder. Cook a small and finely chopped onion in a little butter. Do not let butter *or* onion brown. Add a port-glassful of dry white wine, reduce this almost to nothing, then add: a pudding-spoonful of paprika, a pinch of pepper, and a cupful of béchamel sauce. Mix well and cook slowly for fifteen minutes.

Strain through a sieve, and then put back into the saucepan. Bring mixture to a boil, add six leaves of gelatine (melted in cold water). Mix the ham in well.

Pour the hot mixture slowly over half a pint of cream, well whipped, and stir well. See that the seasoning is right (it should be well spiced) and pour into a soufflé dish. Serve it when cold.

VEGETABLES

Artichoke Hearts Florestan

Place some boiled artichoke hearts on a purée of spinach (prepared with mashed spinach, a little butter and cream). Cover with a thin layer of Mornay sauce, sprinkle with grated cheese. Brown quickly, then serve.

Sautéed Carrots

Cut boiled carrots in thin slices, and fry lightly in a small amount of butter. Sprinkle with salt and chopped parsley and serve.

DESSERT

Fruits with Brioche

Stew some apples with sugar in very little water until reduced to a pulp. Stew some halved and cored pears in water flavoured with half a vanilla pod, until pears are soft, but still holding their shape. Chop finely a few slices of pineapple. Then mix together the chopped pineapple, the mashed apples, a tablespoonful of apricot jam, powdered sugar, and add a port-glassful of good brandy. Fry slices of brioche in butter until nicely browned and crisp, then stand them up around a soufflé dish. Fill the dish half full with the fruit mixture and place the pears over it. Sprinkle freely with powdered sugar, add a few bread crumbs, and brown in the oven. This dish should be served *flambé* with brandy. (Warm brandy before lighting it, as cold brandy may not burn.)

New way to look years younger



1.



2.



3.

by Helena Rubinstein

• Learn how to tighten, "lift" and firm age-betraying contours with fabulous new CONTOUR-LIFT FILM.

After years of research I am now ready to announce CONTOUR-LIFT FILM. It's a miraculous new fluid which can make you *look* years younger... and *feel* years younger!

CONTOUR-LIFT FILM is a day and night firming treatment that promises amazing results for women—young and old—with sagging chin lines, flabby contours or wrinkles.

In this one remarkable fluid are replenishing oils, effective astringents and beneficial herbal extracts in a scientific blend. Designed for every type of skin, CONTOUR-LIFT FILM is instantly absorbed. A truly phenomenal new discovery for every beauty-conscious woman.

• Here is what you can expect

1. *Firms relaxed skin*—With CONTOUR-LIFT FILM, and your own fingers, you can firm and revigorate your skin tissues. Flabbiness becomes more taut. Under-eye puffiness smooths away. Your skin glows with a new firm freshness—perfect base for a smooth, glamorous make-up.

2. *"Lifts" facial contours*—CONTOUR-LIFT FILM works like a "face lift" to tighten and lift your contours. Sagging chins seem to vanish. Your skin feels toned, uplifted. You see that "droopy" look disappear.

3. *Tightens and smooths*—You'll see immediately how CONTOUR-LIFT FILM smooths away wrinkles for hours at a time. Marvelous the way it tightens, helps banish nose-to-mouth furrows, over-emphasized expression lines and wrinkled brows. And all in the matter of minutes!

• A night and day miracle

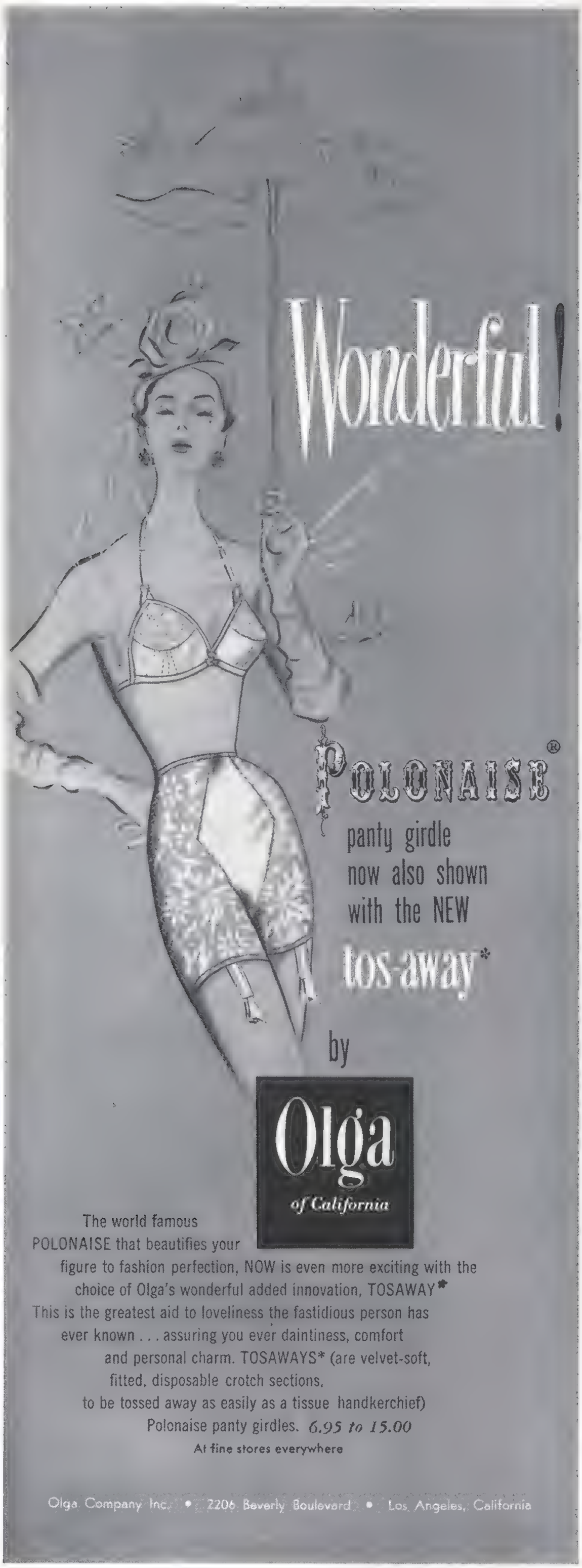
CONTOUR-LIFT FILM is a perfect firming base to be worn under your make-up in the daytime—and should be a part of your beauty treatment morning and night. Truly amazing CONTOUR-LIFT FILM is essential to women *of all ages*. It is indispensable to women with aging contours, wrinkles, sagging throat line. Business women need it for the 'round-the-clock glamour so necessary to their careers. Every young woman will find it a marvelous facial pick-up before a date.

• Start now—see for yourself

You can buy a two months supply of CONTOUR-LIFT FILM for $5.00*. Or a special introductory size for $3.00*. Complete instructions for day and night treatment come with every bottle. Now at all good department and drug stores.

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WOMEN AREN'T LOGICAL

BY ELEANOR RATIGAN

If women could only be taught the rules of logic, what a wonderful world this would be. The pattern is as simple as "Purl one, knit two."

Each logical argument is formed upon the foundation of what is known as a syllogism. A syllogism consists of two statements from which a third is necessarily concluded, no matter what your personal opinion may be.

All men are human. Murgatroyd Throckmorton is a man. Therefore, Murgatroyd Throckmorton is human.

From this springboard, we can go anywhere:

Good magazines can be purchased for ten cents. THE ELITE *is sold for twenty-five cents. Therefore,* THE ELITE *is not a good magazine.*

Logic and politics are closely associated:

Partisans are not to be trusted. Democrats are partisans. Therefore, Democrats are not to be trusted.

By all means, make it Republicans if you prefer. Logic covers both parties.

Behind the international front:

Premier Stalin, the Russian, says that all Russians are liars. But since Stalin himself is a Russian, it follows that he himself is a liar. Therefore, we can not believe him, and it is not true that all Russians are liars.

Women should learn to be logical because the only possible way of defeating a logician is to employ his own weapons and use his own arguments to overthrow him.

Diodorus Chronos proved there was no such thing as motion. He argued:

A body must move either in the place where it is or in the place where it is not. But a body can not be in motion in the place where it is stationary and obviously can not move in the place where it is not. Therefore, it can not move at all.

However, the wife of Diodorus Chronos brought him back to reality. He dislocated his shoulder and asked her to help him re-set it, but she advised him that his shoulder could not be dislocated, since it could not have been moved from the place where it was stationary to the place where it was not, and therefore couldn't possibly be re-set.

It was Zeno who proved that there is no such thing as space, arguing:

If all that exists must be in space, then that space itself must be in some other space, and so on ad infinitum, but that's absurd. Therefore, space itself can not exist, as it can not be in some other space.

Zeno's wife must have shuddered when he thought up the grandfather of all logical problems. He drove his better half—and the entire world—into a frenzy by claiming that a tortoise, provided it received a head start, however small, could beat Achilles, the world's fastest human in those days. What's more, he supported his claim by logical proofs which defied argument, although they made no sense.

He argued like this:

Achilles is ten times as fast as the tortoise, who is given a head start of one hundred yards. Achilles runs the hundred yards, reaching the place where the tortoise started. In that time, the tortoise has run a tenth as far as Achilles and is therefore ten yards ahead of his opponent. Achilles runs this ten yards, but again the tortoise has run a tenth as far as his opponent and is, therefore, still one yard in front. Achilles runs this yard, but the tortoise, going one-tenth as fast, is ahead by one-tenth of a yard—and so on, everlastingly—Achilles always a fraction behind.

Zeno's wife, who wasn't as fast a runner as Achilles, solved the problem in a practical way. She borrowed a tortoise from a fish market, tucked up her skirts and raced it home. That night, Zeno received tortoise soup and a sound lecturing.

We are not to suppose that Zeno and his friends were simpletons. They recognized the fact that Achilles could beat the tortoise. They argued that—logically—it couldn't be done. They talked themselves blue in the face and wrote themselves into writer's cramp, trying to find the catch.

To men, things are nowhere near as simple as they appear to women. Men must rationalize their behaviour. They must have a reason for everything. It would be the height of diplomacy for women to recognize this masculine complex, and meet the opposite sex halfway on the road of logic.

Every wise woman knows that her man never grows up. He still is intrigued with the schoolboy syllogism of adorning every cat with three tails:

No cat has two tails. One cat has one more tail than no cat. Therefore, one cat has three tails.

In mediæval times, the better-educated males, including eminent theologians, tried in vain to answer the sixty-four-dollar question: "How many angels can dance on the point of a pin?" Logic is still trying to pin that one down. And here is another taken from the same period:

A lawyer contracts to teach a student law on condition that the student pay half the agreed sum down and the remaining half when he wins his first case. Time passes, the lawyer has taught the student as much as he is able, and demands that he set up practice and handle some cases. However, the student is content to continue in his present capacity, since he does not want to pay the rest of the money. Finally, the lawyer appeals to the court for justice, and the student elects to defend himself.

The lawyer reasons that, if the court decides against the student, he will obtain the money by court action. If the court decides in favour of the student, he will obtain his money by the terms of the original agreement.

On the other hand, the student reasons that, if the court's decision is in his favour, he will be legally responsible to pay nothing. If the decision goes against him, then he still pays nothing, because, by the terms of the agreement, no final payment was to be made until he had won his first case.

(Continued on page 170)



the champagne fragrance, Intoxication . . .

whispering what every woman loves to hear . . .

"Someone lovely has just passed by!"

Intoxication

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I REGARD AMERICA

BY OLIVER ST. JOHN GOGARTY

You had better know first who is talking. A man from Ireland, an island 150 miles from sea to sea. That is the yardstick that is to measure a continent 3,000 miles across. In spite of the smallness of the measure of comparison there is an advantage in it, the advantage of a fresh outlook and a wonder that is never stale. People born in a country are naturally inclined to take for granted what is marvellous to outsiders. Physical vastness is the first feature that strikes the visitor to America; and as if to accompany that, a breadth of outlook in the American mind.

There is no use in trying to find a comparison for this country in Europe or anywhere else. It is new and unique. In Europe the outlook on things is bound up with the past, that is to say tradition; and tradition is at once the limitation and the guide. In Europe things are referred back. In America they are referred to a future in which every man has sublime confidence. America is confident of its future. Of what other country can this be said?

This engenders a certain restlessness which is the restlessness of a busy hive, and this in turn influences the American way of life which is in a state of perpetual flux. There are so many different races in the United States that finding one common denominator for all its inhabitants means that an influence is at work moulding the differences and merging them. This influence comes from the country itself, from the landscape if you like; but it comes from America.

The original inhabitants were nomadic. You find traces of this everywhere, even in the short leases of apartments, in the deep-lying similarity of the towns which are tepees enlarged and luxurious. They are the same no matter how different the latitude and the surrounding scenery is. The atmosphere of America is clear. The complexions of the people are not pink and white, but have the intensity of animated ivory; in fact, a beauty analyst told me that the American skin is not white but of a deeper purity. Brunettism, incidentally, is on the increase.

The trees, rivers, and mountains of America delight me. All smallness was forever driven out of me. Even though the inhabitants have not as yet dominated the landscape (it is the other way round just now), signs are not wanting that the landscape is entering into American literature. The trees of America are more varied than those of the Old World. Among them is the female yew tree from which bows are made for the best archers in the world. (These are flat bows on the principle of a spring and not semi-round as the bows of England are.) Of trees in bloom, who can speak? Acre after acre of apple orchards in bloom—a sight that can hardly be sustained, such is the joy it transmits.

There are no peasants in the United States. There are farmers who have a highly technical knowledge of machinery and who can drive their tractors all night to plow or to sow their fields by means of headlights. In the country there is no strain. People have time to be kind and considerate; and kind and considerate they are. They have time for everything, and they are devoid of irony of any kind. Their wit is not cataclysmic. If their humour is dry, it is not cynical. Its large tolerance saves it. It is the symbol of large-hearted men.

They say that there are cities in India that are noisier than New York. I doubt it, because they lack the mechanical means for making noise. This noise is barbaric. It seems to be a substitute for, or a preventive of, thought. The result of all the noise is to raise the pitch of speech and to make people shout in order to be heard.

For a while I imagined that the colour of New York was the counterpart of its noises: yellow, green, white, and blue, and parti-coloured taxis and men's neckties in the windows of the stores. It is not so. Colour is an expression of the country's spirit. There is colour in Colorado, in the Grand Canyon, and the little canyon which I visited at Palo Duro near Amarillo: colour on the Rockies and even in the evening sky of Manhattan. When I see the moon hung low between the magic towers of the city, I am spellbound. Nowhere is there such a sight as the electric lights in the countless skyey windows multiplied against the clear calmness of the southern sky.

The first thing that strikes the visitor is the intelligence of the women. Many of the literary reviews, magazines, and poetry societies are run by them. They are more "aware" of the arts than the men. In fact, it has come to be so much their prerogative that to see an "arty" man outside the great cities is to see an oddity. In the United States most of the intellectual societies and social clubs are founded and run by women, and the arts are sustained by them.

At the moment, to my knowledge, there is more poetry per capita being written in America than in any country, with the possible exception of Scotland, and more poetry is being written in the South and East than in the rest of the States. This is as one would expect. A country which has undescribable beauties should have a society of poets striving until they can express the sentiment of their country adequately. The reservoir is inexhaustible. There is poetry in the very names of the lakes and rivers even when they are not Indian names. Twilight Lake, Clear Water Lake, Flower Lake, Mirror Lake, Lake Placid; and we have yet to see the appropriateness of Lake Success. The smallest brook in the woods is certain to have a melodious name.

There is another factor for the growth of poetry in America, a factor which is a corollary of expansion and growth, just as in Shakespeare's day and the days of Sophocles, when their countries were growing and hope lit the ways of all men. Therefore, I say with assurance that the indefeasible confidence every American has in his future will prove to be the wellspring

(Continued on page 170)

Calendar Stone from the Aztec Collection,
American Museum of Natural History

DRESS BY KIVIETTE

Pagan Treasure

created by Mayesta



Rare plunder — massive beads
in this season's rich and strange
shapes . . . some like pale pebbles
of turquoise, sea-changed and worn
smooth at the ocean's edge . . .
some like pieces of flame-limned
amber thickly encrusted . . .
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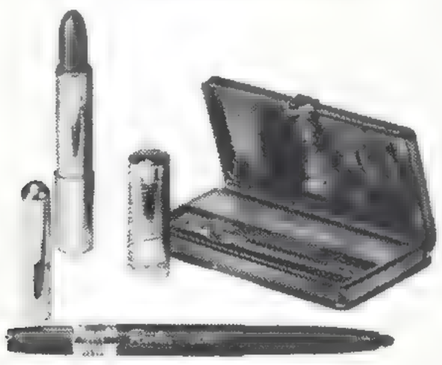
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I REGARD AMERICA

(Continued from page 168)

of new and wonderful minds of modulated expression.

The late Æ. used to say that there was no love poetry in America because there were no inhibitions, nothing to yearn about, that Venus is too facile here. This is not altogether true, although now that I come to think of it, women write most of the love poetry that is written in the country. This does not arise from the fact that they have to woo the men, but from a circumstance already pointed out, women here are (as Dante said of Florence) "more intelligent in love." When the patriarchal day of the gloomy Puritans had passed, matriarchy was restored to America, or, rather, imported; but it developed into a matriarchy different from any known form.

The equality of man and woman is a prerequisite for any balanced civilization. In America equality is the foundation of the State. Here culturally women achieved more than men. Man is active and wayward; woman is passive and conservative. She took the arts under her care. Her leisure was not dissipated but enriched. Thus while man was working, woman was fostering everything that made life worth living and justified work. Her societies ameliorate the struggle that is inseparable from production. I have no space to elaborate the argument even if it required elaboration; but I will ask, what would Oklahoma be without its women's clubs or Dallas, on its three hills? Production and profusion are the chief characteristics of the United States; but profusion would run waste were there no women to direct it intelligently and to make it minister to the amenities of life.

There is no mystery in America. America never had a pagan background. There are no fauns and dryads among its trees. So the matriarchy of America is different from that anywhere else. Woman has denuded herself of mystery. She has become contemptuous of her pedestal. She has descended into the arena with men. The American male has accepted this fact and has come to regard woman as of a higher class. Whether she likes it or not, America is upon the brink of Empire. And an Empire where woman has the say can not be cruel or oppressive. It can not be Puritanical. The position of woman in the United States is the best augury of its future. It is the one indisputable fact in a world surrounded by uncertainty and threatened by another Dark Age.

WOMEN AREN'T LOGICAL

(Continued from page 166)

The judge and jury ultimately retired to a sanitarium.

Here is another which is supposed to have driven several men into their graves:

If you say "I lie," and in saying so tell the truth, you lie.

But if you say, "I lie," and in saying so tell a lie, you tell the truth.

Women figure in very few stories about logic. However, there is one famous episode which dates back to the time of the Pharaohs:

Our scene is the Nile River. A child is playing upon the bank, and is seized in the grinning jaws of a crocodile. Mother rushes to the rescue. The crocodile, a very intelligent animal, promises to return the child in safety if she will tell him truly what will happen to it. Somewhat rashly, the mother exclaims: "You will never return my baby!"

The crocodile answers: "If you have spoken truly, I can not return the child without destroying the truth of your assertion. If you have spoken falsely, I can not return the child because you have not fulfilled the agreement. Therefore, I can not restore it, whether you have spoken truly or falsely."

But here is one mother who has learned to be logical. She replies:

"If I have spoken truly, you must return the child by virtue of your agreement. If I have spoken falsely, that can only be when you have returned the child. Therefore, whether I have spoken truly or falsely, the child must be returned!"

This mother, of course, was an exception to the rule that women aren't logical. Is she the exception that proves the rule? Well . . .

All rules have their exceptions. But, if this is true, then this very rule must have its exceptions. Therefore, some rules have their exceptions, and the whole thing contradicts itself.

Which is perfectly logical. It just doesn't make sense.

VOGUE—APRIL 15

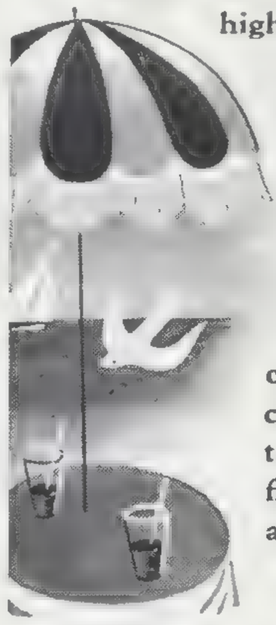
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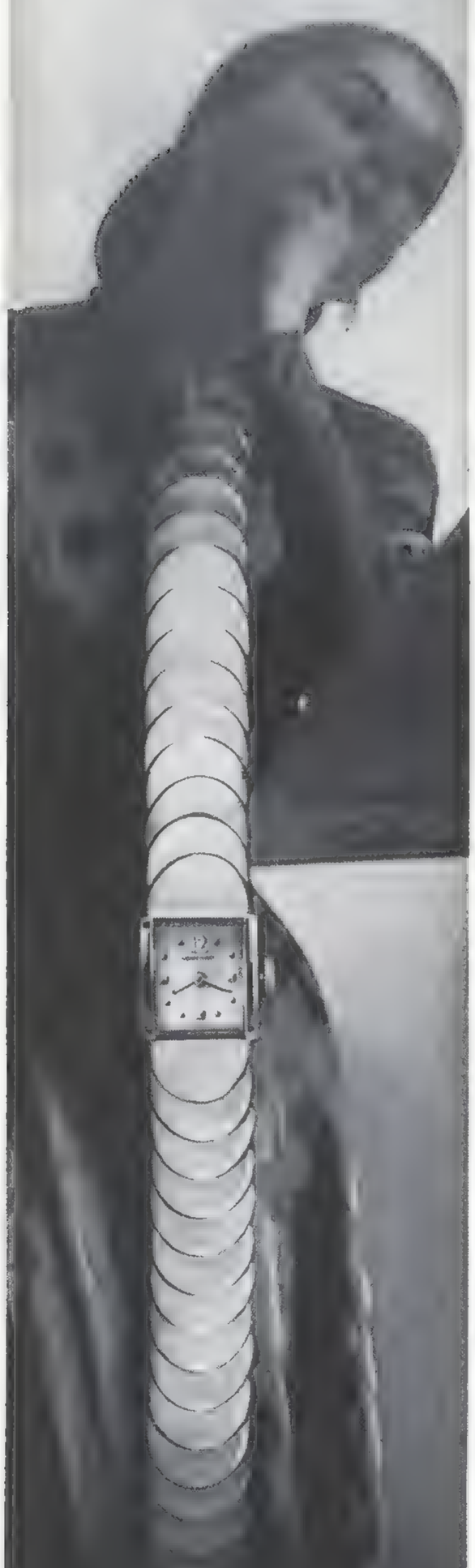


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GHOULIES

BY OTTILIE H. REILLY

"They are neither brute nor human—
They are ghouls."—Edgar Allan Poe

Ghoulies—or, more properly, Goulashes—are a peculiar form of deal in bridge. Instead of the regular procedure, where each player is dealt one card at a time, the cards are distributed in three rounds. On the first round, each player receives five cards, on the second round he receives five cards, and on the third round three cards.

Ghoulies—or Goulashes—originated in the early days of Auction Bridge, and later found an important place in the fascinating game of Towie. The hands which result from the freak distribution are a challenge to the Contract Bridge player.

The four types of Ghoulies which will be described in the following pages are Regular Ghoulies, Passing Ghoulies, Towie Ghoulies, and "Train-Bridge" Ghoulies.

Regular Ghoulies In Contract Bridge

The normal procedure of dealing and bidding occurs. If it is a passed-out hand (or, in some groups, if the auction stops at a one-bid undoubled) that hand is redealt by the same person, and cards are arranged for a Ghoulie. (Certain groups, which I favour, give credit below the line for any one-bid passed out.) Each player then arranges his hand in suits—spades, hearts, diamonds, and clubs—and places it on the dealer's stack in turn, beginning with the player to the right of the dealer. *The cards may not be reshuffled, and only one cut is permitted.* The dealer proceeds to deal, five cards to each player on the first round, five again on the second, and three on the last round. The dealt Ghoulie may be similar to the following hand, with South position as dealer.

North and South not vulnerable.

East and West vulnerable.

NORTH
♠ none
♥ A Q 10 9 8 7 6
♦ A K
♣ Q J 10 9

EAST
♠ none
♥ none
♦ 7 6 5 4
♣ A K 8 7 6 5 4 3 2

SOUTH
♠ A K Q J 10 2
♥ K J 5 4 3
♦ 3 2
♣ none

WEST
♠ 9 8 7 6 5 4 3
♥ 2
♦ Q J 10 9 8
♣ none

South, holding spades and hearts, has a great advantage over the opponents. The dealer would undoubtedly bid one spade, attempting to find out who has the heart suit. West passes, hoping for further bidding in spades. North bids four hearts, East bids five clubs, and South bids five hearts. West again passes. North shows diamond control by bidding six diamonds. East passes. South finally bids seven hearts, having club control.

Many Ghoulies are slams. Although No Trump contracts are usually the safest, since they eliminate the possibility of a ruff on the opening lead, they are, however, in the minority in Ghoulies, since the majority of hands have freak distribution, due to the arrangements of each hand into suits, followed by the five-five-three deal.

A one-bid should signify the control of that suit in defense against a slam contract. A No Trump opening bid should have about twenty points, or five to five and one-half honor tricks with every suit stopped. The partner's hand opposite the No Trump opening bid should develop a slam with hands similar to the following:
♠ none
♥ Q 10 9 8 6 5 4 2
♦ 7
♣ Q 9 6 4

Opposite a Ghoulie No Trump bid, this hand should produce twelve or thirteen tricks in hearts. You can safely bid six hearts unless the opponent before you prevents you from doing so by making a save at six spades. In that case, you might risk a seven-heart bid. Your partner has not heard a word from you, and you are assured—from his opening No Trump bid—that he has either A K J or K J 7, or A J 7 of hearts. One of the opponents (probably the spade bidder) is surely void in hearts.

Opposite a No Trump bid, if the partner has the same hand as above, with one exception—the King of hearts instead of the two—the combined hands of the partnership would undoubtedly produce thirteen tricks in No Trump without the worry of a ruff.

Slam conventions, as Blackwood, Gerber, et cetera, and cue bids are sometimes useful in Ghoulies. The time factor, however, often makes it impossible to use these conventions since bids often start at the five or six level.

The customary Point Count or Honor Trick values for opening bids are omitted in favour of distributional values.

Always be aware that all of the outstanding trumps may be stacked against you.

Passing Ghoulies

Play proceeds as in a regular bridge game. All hands are played with the exception of passed-out hands, or any one-bid, unless it is sufficient when added to a preceding partial score to make game. Credit is given under the line for that one bid.

The Ghoulie hands are arranged as above, in suits, and the cards placed on the dealer's stack in order. The cards may not be reshuffled, and only one cut is permitted. The same dealer deals the five, five, and three around the table. The partners, after arranging their hands, then pass cards to one another in a definite routine: *first one card, then four cards, and then two cards.*

(Continued on page 175)

WOMEN VACATIONISTS!



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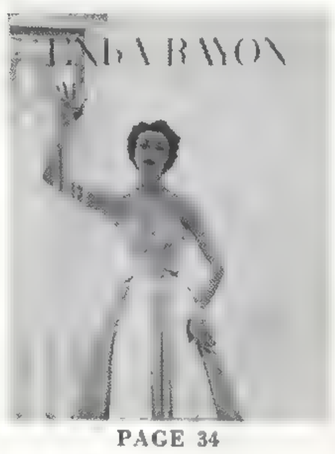
Jacqueline

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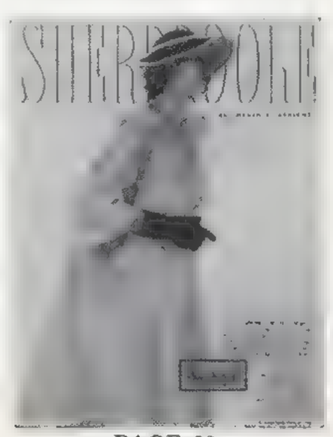
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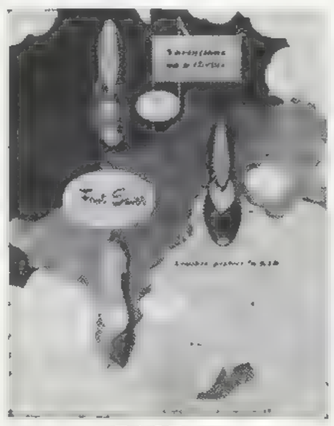

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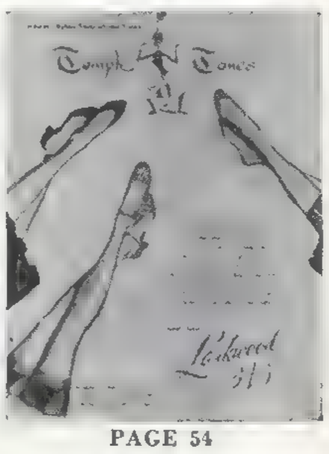

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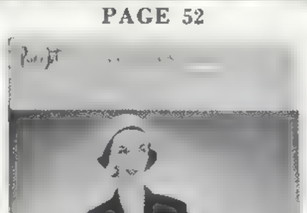

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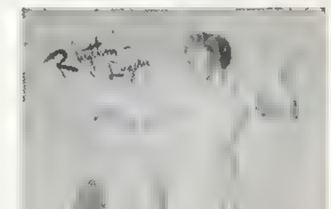


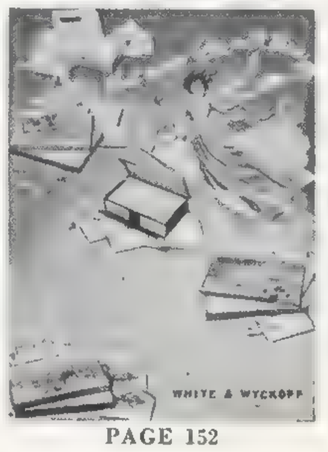
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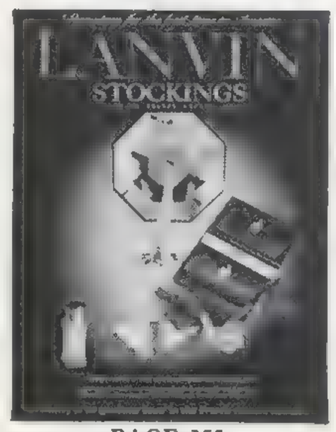
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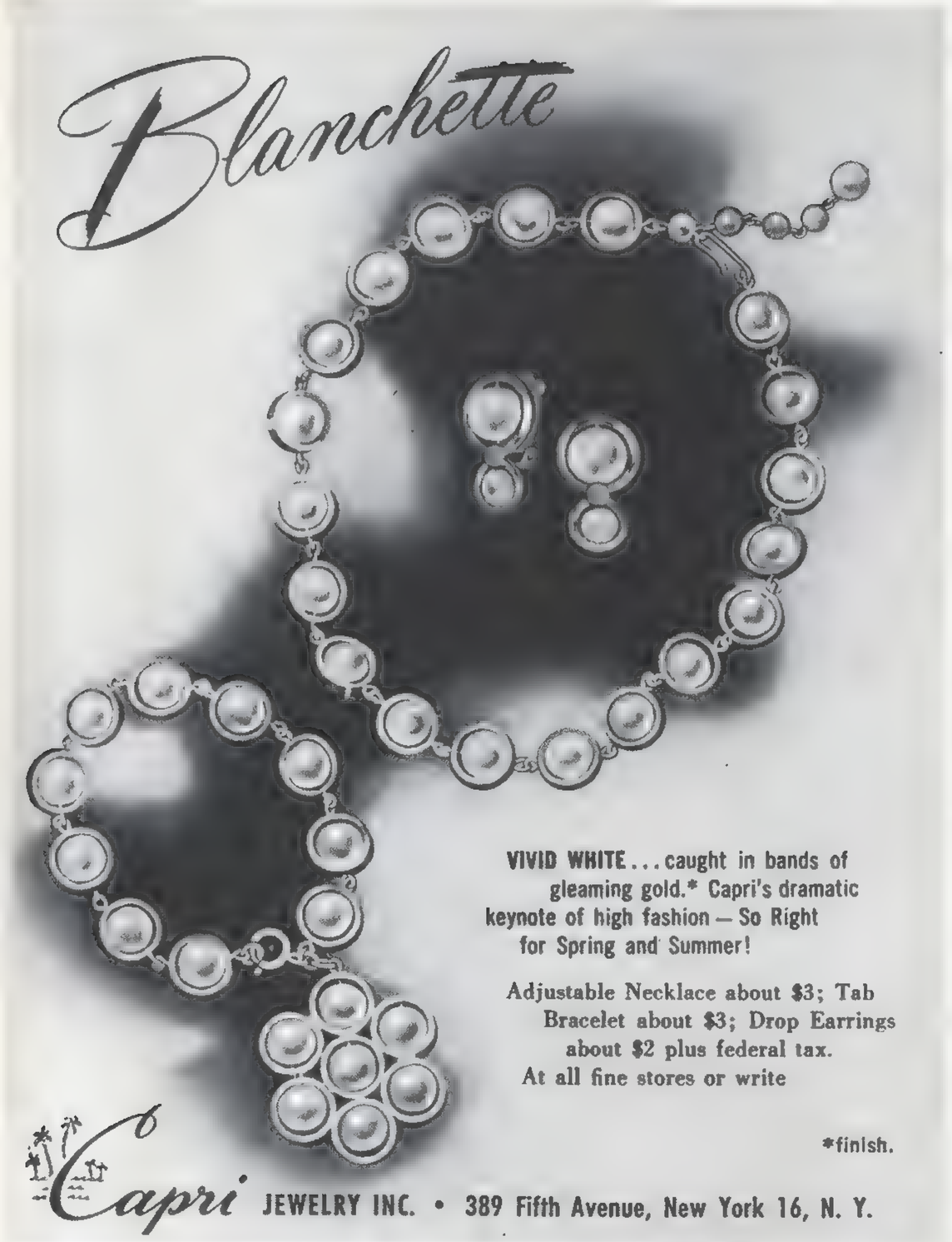


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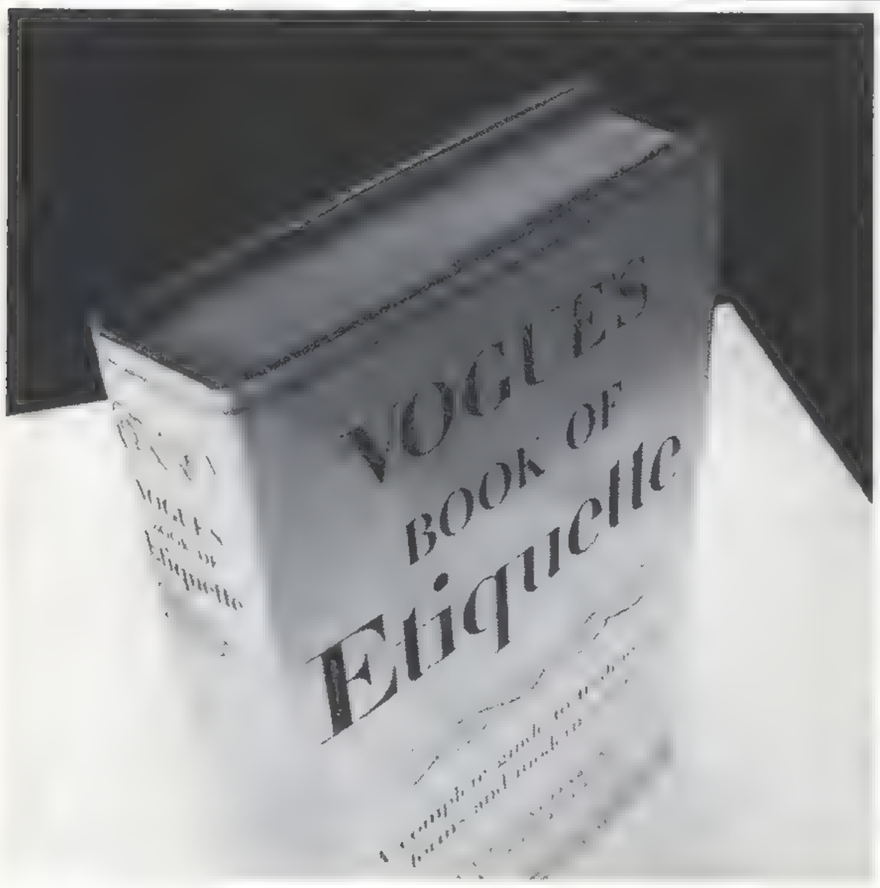


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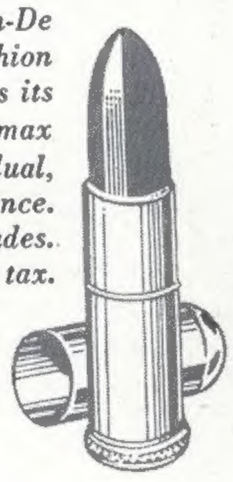
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GHOULIES

(Continued from page 171)

In certain groups there are definite conventions in Passing Ghoulies. When holding an eight-card suit, which is most likely in Ghoulies, a situation such as this may arise, with partners planning their strategy in passing the one-four-two:

WEST

♠ A
♥ A K Q J 8 6 5 4
♦ 4
♣ 7 6 5

EAST

♠ K Q J 10 9 7 4 3
♥ none
♦ A Q 5
♣ Q 8

One-card pass: To show an eight-card suit *with* the Ace, the West hand passes the eight of hearts, or any card between the six and nine, inclusive.

To show an eight-card suit *without* the Ace, the East hand passes the four or three of spades (or any card under a six).

The player who receives from his partner the card of the higher ranking suit becomes the captain, and only he can switch suits on the next round of passing. His partner must continue to pass the long suit with which he started.

Four-card pass: West, receiving the higher ranking suit, switches his discards, the four of diamonds and the three clubs. East continues with the four top spades.

Two-card pass: West passes the King and a small heart. East continues with two more spades.

The combined hands are ready for a seven-spade bid. However, if all five of the missing hearts are in the leader's hand, the contract may be defeated by a ruff on the opening lead.

WEST

♠ A K Q J 10 7 4 3
♥ A Q J 6 5
♦ none
♣ none

EAST

♠ 9
♥ K 8 4
♦ A Q 5 4
♣ Q 8 7 6 5

Without eight-card suits, it is customary in Passing Ghoulies to pass the Ace or highest of your best suit. The player receiving the higher ranking suit becomes the captain, and only he can switch to another suit. The partner is now attempting to build the captain's hand. If the hand appears as a No Trump distribution, it is well to keep cards of every suit in order to take finesses if necessary.

If each partner at the one-card pass receives the same suit, the player receiving the higher card becomes the captain and switches, while the partner continues to help build up the captain's hand. For example:

WEST

♠ Q J 7 4 2
♥ 10 9 8
♦ K J 10
♣ K Q

EAST

♠ A K 9 5 3
♥ A K Q
♦ Q 9 7 6 5
♣ none

One-card pass: West passes the Queen of spades, showing highest in his best suit. East passes Ace of spades, showing highest of a suit less than eight cards.

Four-card pass: West, receiving the higher spade, becomes the captain. He switches to his three worthless hearts, and Queen of clubs. East passes the King, Queen, 9, and 5 of spades.

Two-card pass: West would clear his club suit, passing the King of clubs and ten of diamonds. East would probably pass the Queen and nine of diamonds.

If East happened to be dealer, he would bid one or two hearts, showing the control of that suit. The hand, which would now look like this, might make six spades.

WEST

♠ A K Q J 9 7 5 4 2
♥ none
♦ K Q J
♣ none

EAST

♠ none
♥ A K Q 10 9 8
♦ 10 9 7 6 5
♣ K Q

Towie Ghoulies

Towie is a bridge game for three or four players. In the game for four players, which is the most popular, only three players are actually playing at any one time. The Dummy hand is opposite the dealer, with six of its cards exposed. The fourth player, sitting out, shares equally with the two players against the declarer, in the losses or winnings of that hand. Should the declarer become vulnerable, he sits out until another player becomes vulnerable. Each player sitting out still shares in the game against the declarer.

All hands bid under game contracts become Ghoulies. The cards are arranged in suits, as above, and placed in turn on the dealer's stack, starting with the player to the right of the dealer.

Train-Bridge Ghoulies

In Train-Bridge Ghoulies, each hand is dealt in the Ghoulie fashion immediately, with only one shuffle at the start of the session.

The five, five, and three deal is made without any arrangements of suits, as in the previously described Ghoulies.

Part-score bids are not played unless doubled, or added to a previous part-score to make game.

If a player bids a part-score of two or more, he is credited below the line with one trick less than he bid. That hand is not played, but dealt with cards stacked together, without shuffling, by the same dealer. One cut only is permitted. Most hands played are in small and grand slams, with freak distribution. The one bid is again important as a lead against slams. It must only be made with the control of that suit. Cue bidding is most important.

In all Ghoulies, No Trump contracts are safest, but an evenly patterned hand is unusual with the five, five, three deal.

(Continued on page 176)



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GROOMS' HANDBOOK

Talk about the traditional wedding means that somewhere we talk about the traditional bridegroom. And that's where convention, at its well-pressed height, sets in. The following code is based, in order of formality, on the pages of *Vogue's Book of Etiquette.*

For a formal daytime wedding in a church, at home, in the city: a cutaway, black or dark Oxford grey, with black and grey striped trousers; a double-breasted waistcoat, buff for winter, white linen in summer; stiff white shirt, a wing collar, with a light grey ascot or four-in-hand tie; plain black shoes, and buff, or white linen, spats. His boutonnière, a white carnation.

For a formal evening wedding (a custom that is widespread now in many parts of the country, especially usual in the South): The groom wears full evening dress—black or dark blue tails, one-stripe-braid trousers to match, a white piqué waistcoat, wing collar shirt with white tie, black socks and patent leather shoes.

For a small, informal wedding, at home, in a church, in the country: whether the bride wears a short or long dress, the groom wears a dark blue suit, a white shirt with a stiff fold collar, light grey four-in-hand tie, black shoes and socks.

For a garden wedding, in the country, in summer: the groom wears a dark blue coat, white flannel trousers.

Need we add that what goes for the bridegroom goes also for the best man, the ushers, fathers of the groom and of the bride. Men who are guests at a wedding have, obviously, more latitude, but the idea is that everyone concerned is to show approximately the same approach toward the occasion—formal, if that's the case; informal otherwise. One last point—the groom's shoes, whatever their uppers, should have dark soles this one time in his life when it matters. If they didn't come dark in the first place, have them dyed.

GHOULIES

(Continued from page 175)

For You to Solve

Several years ago, at the Lake Placid Club, the following hand was presented to me as a challenge. Some kin of a Ghoulie, it is amusing to play, even for an expert.

NORTH
♠ A Q 10
♥ A K Q J
♦ Q J 10 9 8 7
♣ none

EAST
♠ K J 9 4 3
♥ none
♦ 6 5 4 3 2
♣ 5 4 3

SOUTH
♠ none
♥ 10 9 8 7 6
♦ A K
♣ A 10 9 8 7 6

WEST
♠ 8 7 6 5 2
♥ 5 4 3 2
♦ none
♣ K Q J 2

The bid is seven hearts by South. Opening lead is King of clubs.

EDITOR'S NOTE: Ghoulies *is Ottilie H. Reilly's fifth article for Vogue. Her earlier ones included the first article ever published on Canasta (May 15, 1948) and on Samba (April 15, 1951). Mrs. Reilly, a member of the Regency Club Card Committee and the National Canasta Laws Commission, has been a card expert and teacher for twenty years. Known among Regency Club members as an "optimistic player," quick and intuitive, she holds no truck with a slow, studied game.*

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